BLUE VELVET

by

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(Third Draft 8/2/84)

Theme and mood music from "BLUE VELVET" will be from SYMPHONY NO. 15 in A MAJOR by SHOSTAKOVICH.

FADE IN:

FOLDS OF BLUE VELVET UNDULATE EVER SO SLOWLY.

WITH TITLES

DISSOLVE TO:

EXT. BEAUMONTS' FRONT LAWN - DAY

Blue skies. PAN SLOWLY DOWN to clean white picket fence, with beautiful red roses in front of it. Birds CHIRP in the distance. A faint sprinkler SOUND is heard. Very sweet MUSIC is playing.

DISSOLVE TO:

EXT. TREE - DAY

A songbird SINGS in the tree.

DISSOLVE TO:

EXT. CROSSWALK - SHADY STREET - DAY

A very clean uniformed, smiling POLICEMAN with arms outstretched allows clean happy SCHOOL CHILDREN to cross the street safely.

DISSOLVE TO:

EXT. SHADY STREET - DAY

A bright red gorgeous fire engine is moving very slowly down the street.

We MOVE IN to see the happy face of a FIREMAN.

DISSOLVE TO:

EXT. FLOWER GARDEN - DAY

Yellow tulips sway in a warm afternoon breeze.

DISSOLVE TO:

EXT. BEAUMONTS' FRONT LAWN - DAY

The same white picket fence with roses in front of it.

PANNING SLOWLY now away from the roses down to the rich green lawn and over to the sprinkler which goes around and around shooting water droplets sparkling in the light.

This is slightly SLOW MOTION and DREAMY.

DISSOLVE TO:

EXT. BEAUMONTS' FRONT LAWN - DAY

CLOSER ON WATER DROPLETS. The water droplets are somewhat abstracted as they dance in the light.

PAN DOWN now to the green grass, traveling along the grass.

The MUSIC becomes fainter as we MOVE SUDDENLY under the grass, now as if in a dark forest.

SLOWLY MOVING THROUGH.

The grass is like great timbers.

It is GETTING DARKER and ominous SOUNDS come up as we discover black insects crawling and scratching in the darkness.

FADE TO:

EXT. BEAUMONT'S FRONT LAWN - DAY

MR. BEAUMONT is watering flowers and grass with the hose.

He is dressed in khaki trousers, canvas shoes, old white shirt, straw hat and dark glasses.

CLOSE - MR. BEAUMONT

watches his watering, then looks up.

The sky and the neighborhood are reflected in his dark glasses. He moves his false teeth around a little in his mouth, jutting out his chin in the process. He's thinking about who knows what.

He looks back down at his lawn.

CLOSEUP - WATER ON GRASS

The water hits the grass and mats it down.

WIDER - MR. BEAUMONT

moves the hose over a bush and gets a kink in it.

Water stops coming out of the nozzle and there is a LOUD HISSING NOISE of water under pressure.

CLOSEUP - KINK IN HOSE

Loud HISSING NOISE.

Mr. Beaumont goes around the bush and is undoing the kink when he is suddenly hit with a tremendous seizure.

CLOSEUP - MR. BEAUMONT

He's doubling over and falls to the ground. He continues to grasp onto the hose.

Water shoots crazily onto the driveway and his car.

Mr. Beaumont seems to be in tremendous pain.

CUT TO:

INT. BEAUMONTS' LIVING ROOM - DAY

Mrs. Beaumont is curled up on the couch, smoking a cigarette and watching T.V. It's a daytime soap.

CLOSEUP - MRS. BEAUMONT

takes a big drag of her cigarette and luxuriously French inhales a huge quantity of blue smoke. She's enjoying her show.

CUT TO:

EXT. BEAUMONTS' FRONT LAWN - DAY

CLOSEUP - MR. BEAUMONT

His teeth are crooked in his mouth now as he tries to scream.

No sound is coming out.

WATER SOUND is loud.

WIDER - MR. BEAUMONT

Water is still spraying out over the driveway and onto the car and into the yard beyond.

A small boy, GREGG, appears wearing only white underpants and a white t-shirt. He holds a large red popsicle.

Gregg waddles around looking at the crazy water show. He holds his hand out to get it wet in the spray. This makes him screw up his face in a laugh.

He waddles over and looks at Mr. Beaumont on the ground.

Mr. Beaumont seems to be worse now, unconscious, but still gripping the hose tightly. His clothes are sopping wet.

EXT. GREGG'S HOUSE - DAY

Screen window of Gregg's house. Gregg's mother calls out but remains looking at a bowl she is holding in her hands.

GREGG'S MOTHER
(calling out)
Gregg... Billy's waiting for his teddy...

She then turns to look out.

GREGG'S MOTHER (CONT'D)
GREGG! Billy's waiting for his teddy, honey.

CUT TO:

EXT. BEAUMONTS' FRONT LAWN - DAY

GREGG'S MOTHER P.O.V. THROUGH SCREEN WINDOW

IN THE DISTANCE, she sees Gregg's back, a bush, some legs with wet khaki trousers and water squirting up in the air.

GREGG'S MOTHER (V.O.)
TOM!!!

CUT TO:

EXT. COLLEGE CAMPUS BUILDING - NIGHT

TRAVELING along sidewalk, bushes, to lighted windows of an auditorium. MUSIC is heard.

INT. COLLEGE AUDITORIUM - NIGHT

A dance is going on. Sixties MUSIC plays, performed by a live band on stage. College kids dance.

A COLLEGE BOY enters the auditorium, urgently looking for someone. He quickly approaches a GIRL.

COLLEGE BOY
Louise? Where's Jeffrey? His mother's on the phone - it's an emergency.

LOUISE
He disappeared to the men's room a little while ago... I'm getting very tired of waiting - let's go find him.

INT. JANITOR'S QUARTERS - COLLEGE - NIGHT

We MOVE INTO the face of JEFFREY. He is hiding behind a furnace. He is fascinated by a sight beyond in the darkness of this basement room.

He sees a male student trying to rape his girlfriend. She is crying and telling him to stop but the boy keeps forcing her down toward the ground... forcing her clothes off her. Jeffrey at this point hears his name being called. Each time he hears his name the caller is closer. The boy is now hurting the girl. Before Jeffrey leaves the furnace room he yells out:

JEFFREY
Hey, shit head. Leave her alone... Don't force girls!

The couple looks up but cannot see Jeffrey. The boy is scared and releases the girl who promptly pulls farther away, crying.

Jeffrey leaves the furnace room.

INT. HALLWAY - COLLEGE - NIGHT

Louise and the college student see him and move quickly toward him.

COLLEGE BOY
Jeffrey, your mother's on the phone... It's an emergency.

LOUISE
Thanks for keeping me waiting so long.

As Jeffrey moves quickly toward the telephone.

JEFFREY
I'm sorry, Louise.

INT. PHONE/HALLWAY - COLLEGE - NIGHT

The phone dangles on its cord in the foreground as Jeffrey moves toward it in the background. Louise slowly follows Jeffrey, but stays in back of him. Jeffrey picks up the phone.

JEFFREY
Hello... Mom? What's wrong with Dad?... What's happening?... Come home? Sure I will.

INT. BEAUMONT'S BEDROOM - NIGHT

Mrs. Beaumont sits talking on the phone in a dark quiet bedroom.

MRS. BEAUMONT
I mean, for good, Jeffrey...

CUT TO:

INT. PHONE/HALLWAY - COLLEGE - NIGHT

CLOSEUP - JEFFREY

JEFFREY
For good?... I can't... Mom. Not right in the middle of the term.

CUT TO:

INT. BEAUMONT'S BEDROOM - NIGHT

MRS. BEAUMONT
(now looks very tired and poor health)
Jeffrey... Honey... Your father's condition is serious... It's going to cost so much... We just won't have the money to keep you in school. I'm telling you this now, so that you can get your things together and check out of school, honey, or whatever you have to do... It'll save you another trip back... You're going to have to work at the store.

CUT TO:

INT. PHONE/HALLWAY - COLLEGE - NIGHT

CLOSEUP - JEFFREY

JEFFREY
(crying)
Mom...

Louise looks at Jeffrey crying, then turns away. Jeffrey hangs up the phone.

CUT TO:

INT. BEAUMONT'S BEDROOM - NIGHT

Mrs. Beaumont hangs up her phone. just next to the phone traveling into a shadow is a winged termite.

FADE TO:

INT. GIRLS DORM LOBBY - COLLEGE - NIGHT

Jeffrey is waiting in a girl’s dorm lobby for Louise.

Girls are milling around. Louise gets off an elevator with some other girls. She forces a smile at Jeffrey as she comes toward him.

JEFFREY
Can't you come to the damn airport?

LOUISE
Jeffrey... I can't... I really can't. I have to go to that class tonight. I can't get out of it... I really can't. I love you, Jeffrey. I'll miss you.

JEFFREY
Alright. I'll call you in a couple of days, you know... I'll let you know how things are...

LOUISE
Okay... I'll be here... You better git-going. I gotta go too sweetie. I hope your father's okay. I love you. I'm sorry, Jeffrey.

JEFFREY
I love you too, Louise... Damn it. I'll see you.

They kiss.

CUT TO:

EXT. LANDING STRIP

A PLANE TAKES OFF.

DISSOLVE TO:

EXT. ANOTHER LANDING STRIP

A PLANE LANDS.

EXT. AIRPORT - NIGHT

Jeffrey comes walking out of the airport, where his Mother and AUNT BARBARA, who is a very absent-minded little woman with very thick glasses, are waiting for him.

They are parked illegally and another car is honking at them. Their trunk is open in anticipation of Jeffrey's things. They are waving and yelling at Jeffrey to get his attention. He finally joins them and kisses his Mother, then his Aunt.

JEFFREY
Hi Mom. Hi Aunt Barbara.

They AD LIB hellos.

MRS. BEAUMONT
(a bit concerned)
Where's all your things, Jeffrey?

JEFFREY
This is it...

Mrs. Beaumont looks at Jeffrey.

JEFFREY
I sent a trunk home yesterday. This is all I have.

AUNT BARBARA
You look good, Jeffrey. Did you have a nice flight?

JEFFREY
Yeah. How's Dad?

MRS. BEAUMONT
He's alright... We'll tell you on the way home.

INT. BEAUMONT'S CAR - NIGHT

They get in the car. Aunt Barbara is driving. She is not a good driver and makes Jeffrey nervous. He watches her every move from the back seat.

They drive on surface streets. Many gas stations, traffic lights, bars.

MRS. BEAUMONT
He had a cerebral hemorrhage and they think there's some sort of clot, or tumor, or something in there. They're doing all sorts of tests. On the surface, he looks pretty good, but there are problems. They think he may have to stay in two weeks now, at least. You can go see him though tomorrow, Jeffrey.

AUNT BARBARA
They tore down the A & P, Jeffrey. Did you see that?

JEFFREY
Aunt Barbara that was 5 years ago.

CUT TO:

EXT. BEAUMONTS' HOME - NIGHT

The car pulls into the Beaumonts' driveway. The neighborhood is quiet and dark.

CUT TO:

INT. BEAUMONTS' LIVING ROOM - NIGHT

Jeffrey, Aunt Barbara, and Mrs. Beaumont enter the living room. Mrs. Beaumont turns on a table lamp. A cold circle of light hits the light blue rug.

AUNT BARBARA
Home again, home again, jiggidy jog.

They look at Jeffrey. He looks at them.

CUT TO:

INT. JEFFREY'S BEDROOM - NIGHT

Jeffrey enters his small attic-type bedroom, turns on the overhead light, and sets his suitcase down. He goes to his desk and leans across it to look outside.

JEFFREY'S P.O.V. - EXT. STREET

The street is dark, except for a pool of light from a street light.

CLOSEUP - JEFFREY

A breeze of cold powerful string MUSIC blows as we watch Jeffrey stare into space.

INT. BEAUMONTS' KITCHEN/HALLWAY - DAY

Mrs. Beaumont is calling upstairs to Jeffrey.

MRS. BEAUMONT
Jeffrey, breakfast is ready.

JEFFREY (V.O.)
(calling)
Be right down.

Mrs. Beaumont joins Aunt Barbara at the breakfast table in the kitchen.

AUNT BARBARA
This is marvelous jam... Are you going this morning?

MRS. BEAUMONT
I think Jeffrey would like to see his father alone.

Jeffrey comes down the stairs. Everyone says their "good mornings," and Jeffrey sits down to breakfast.

JEFFREY
What time are visiting hours?

MRS. BEAUMONT
I've made arrangements with Dr. Gynde for 10:30. But Jeffrey, you'll have to walk over; I need the car this morning.

JEFFREY
Well. Okay.

MRS. BEAUMONT
Jeffrey, when you see your father...

JEFFREY
Yeah?

MRS. BEAUMONT
He doesn't know you're out of school. He thinks it's a vacation for you.

JEFFREY
What?

MRS. BEAUMONT
It would be too much for him. So please let him think as he does, that you're home just to see him.

JEFFREY
Thanks a lot, Mom...

MRS. BEAUMONT
... Jeffrey!... Nobody wanted you to leave school and go to work in the store. Maybe going back to school will be an option one day. I hope so.

AUNT BARBARA
I think it's important not to get depressed. Depression is a terrible thing. They say it can bring on illness.

JEFFREY
(angry)
Aunt Barbara... I'll try not to get depressed.

CUT TO:

INT. HALLWAY - HOSPITAL - DAY

Jeffrey follows a nurse to a hospital room.

NURSE CINDY
Please wait outside while Dr. Gynde prepares him to see you.

JEFFREY
Prepares him?

She peers into the room. Jeffrey does too.

INT. HOSPITAL ROOM - DAY

All he can see are curtains surrounding a bed and stacks of medical machinery. Doctor Gynde comes out from behind the curtains and walks to Jeffrey.

DR. GYNDE
Hello Jeffrey...

JEFFREY
Hello, Doctor Gynde... How is he?

DR. GYNDE
He's fighting hard... Jeffrey... It's very important that your father doesn't try to move... He's been immobilized... It would be very painful for him... Sit close... You do the talking and moving. He knows you're here. He became very emotional. I don't think he likes the idea of you seeing him like this...

Nurse Cindy goes to the bed. She begins to pull the curtains back revealing Mr. Beaumont.

NURSE CINDY
(smiling a big smile)
Mr. Beaumont! Your son is here to visit you...

Then we see Mr. Beaumont. He has numerous tubes and needles going into different parts of him. A stainless steel device holds his head perfectly still. Nurse Cindy picks up a tray and leaves.

JEFFREY
(shocked but concealing it)
Hi Dad.

MR. BEAUMONT
(speaking as plainly as possible, but sounds like mumbling)
Hey Jeff...

Jeffrey goes to him and puts out his hand to shake his father's hand but remembers his father cannot move. Jeffrey pats him on the shoulder.

JEFFREY
Looks like they've got you strapped in pretty good.

MR. BEAUMONT
(lips moving but hardly any sound)
uh uh...

JEFFREY
Are you feeling okay?

MR. BEAUMONT
(more mumbling)
uh uh...

Tears well up in Mr. Beaumont's eyes. Before Jeffrey can stop him he reaches for Jeffrey's hand, then struggling against tremendous pain he manages to form words.

MR. BEAUMONT
(more plainly but under strain)
Good to see you, son...

JEFFREY
(holding back tears)
It's good to see you, Dad...

Jeffrey squeezes his father's hand.

EXT. VACANT FIELD - DAY

Jeffrey is walking down a dirt road on his way home. He kicks up little clouds of dust as he walks. He has some time to think about things. He sees a green bottle in the distance. He gathers up a few more rocks and pitches them one by one at the bottle. He misses.

He looks for a few more good rocks to throw and while looking through some tall grass and weeds, he sees something strange.

He looks closer. It is a HUMAN EAR, covered with crawling ants.

Jeffrey immediately stands up and looks around. All he sees are houses - some laundry drying - a very peaceful scene. No one seems to be around - No one seems to be watching him.

He looks again at the ear.

We are so close we can hear ants racing frantically around the ear into it. There is dried blood on part of it.

Jeffrey finds a brown paper bad and using a twig, he pushes the ear onto it. Again, he stands up and looks around.

IN THE DISTANCE, a MAN goes into the back door of a house. Nothing more.

Jeffery hurries off, carrying the bag with the ear in it.

CUT TO:

EXT. POLICE DEPARTMENT - DAY

Jeffrey goes up the front steps...

INT. POLICE DEPARTMENT - DAY

... and to the Reception Desk. A POLICE OFFICER is standing behind the counter.

JEFFREY
Hello... Could you tell me if Detective Williams is still working here?

POLICE OFFICER
He's up in Room 221. Right up the stairs.

CUT TO:

INT. ROOM 221 - POLICE STATION - DAY

Jeffrey enters Room 221 and sees the desk marked, "DETECTIVE J.D. WILLIAMS," however, the desk is empty. TWO MEN are talking at the end of the room; one of them comes toward Jeffrey.

JEFFREY
Are you Detective Williams?

DETECTIVE WILLIAMS

Yes.

JEFFREY
My name is Jeffrey Beaumont - I live near you... I believe you know my father, Tom Beaumont - Beaumont's Hardware Store?

DETECTIVE WILLIAMS
Sure I do... I understand he's in the hospital... How is he?

JEFFREY
He's alright, I guess... I hope. They're doing tests, that's why I'm home from school. I was over at the hospital this morning and I was going home and in the field behind our neighborhood... There behind Vista, I found an ear.

DETECTIVE WILLIAMS
(matter of factly)
You did? A human ear?

JEFFREY
Yeah... I've got it here in this bag. I thought I should bring it to you.

DETECTIVE WILLIAMS
Yep, that's right. Let's take a look at it.

Jeffrey opens the bag and lets Detective Williams look inside.

DETECTIVE WILLIAMS (CONT'D)
That sure looks like a human ear, doesn't it?... Let's run it down to the Coroner's Office and see what they make of it. Then, I want you to show me exactly where you found it.

CUT TO:

INT. CORONER'S OFFICE - DAY

Jeffrey, Detective Williams, and an OLD CORONER'S OFFICER are looking at the ear, which is sitting in a medical dish on a table.

CORONER'S OFFICER
The tests will take awhile. Meanwhile, we'll check the morgue records. I don't recall anything coming in minus an ear.

The Coroner's Officer turns to Jeffrey.

CORONER'S OFFICER (CONT'D)
Now if you'd found a jaw or let's say, a heart, or even an arm, we would assume that there was a corpse, however, a finger or an ear... the person may very well be alive somewhere.

JEFFREY
What can you tell about the person from the ear?

CORONER'S OFFICER
Well... When the tests are done, quite a lot... Sex, blood type, whether or not the ear came off a dead person. Right now, I know what you know. It's a real human ear. The human was, or is, Caucasian... Also... it looks like the ear was cut off with scissors.

EXT. VACANT FIELD - DAY

Jeffrey is out with Detective Williams and a CREW OF OFFICERS who have roped off the area and are doing a grid search.

A POLICE PHOTOGRAPHER is also there taking flash pictures all around the field, especially where Jeffrey has told them he found the ear.

Detective Williams takes Jeffrey aside.

DETECTIVE WILLIAMS
By the way, Jeffrey, this story isn't going to the press and I'm going to ask you to consider all you've heard strictly confidential. Do not discuss this business with anyone, but me, or other police personnel... Got it?

JEFFREY

Got it. Thanks for letting me in on as much as you did...

DETECTIVE WILLIAMS
Come on... I'll drive you home. It's on my way.

CUT TO:

INT. BEAUMONTS' KITCHEN - NIGHT

Mrs. Beaumont and Aunt Barbara are doing the dishes. The news is on a small portable television. There is a broadcast on the mounting crime wave.

INSERT T.V. SCREEN

A series of murders are being discussed and a police drawing mug shot is shown on the screen of the suspect who is at large.

CUT TO:

INT. JEFFREY'S BEDROOM - NIGHT

Jeffrey is sitting at his desk daydreaming. He suddenly picks up the phone, hesitates, then dials.

JEFFREY
Hello?... LOUISE WERTHAM please. Louise?... Is she there?... Louise?
(very happy)
Yeah! How are you? He's okay... In the hospital for tests...
(very serious)
I miss you so much.
(smiling now)
What have you been up to?... Louise, I don't know... I've got to see how my father is... It costs a fortune in that hospital... When did he ask you to that?... Look. I can't stop you... Go ahead... Just go ahead... I may never be back, go... ahead. Look Louise, stop trying to explain everything. Just do it... Let's talk again in a couple of days or somethin', okay?... Yeah, I still love you. Goodbye Louise... Goodbye.

Jeffrey sits alone in his room, thinking things over.

SLOW DISSOLVE TO:

INT. CORONER'S OFFICE - NIGHT

CLOSE UP - EAR IN MORTICIAN'S DISH

VERY SLOWLY, we MOVE very close to the ear, gliding slowly around the crevices approaching the dark hole. A huge, low rushing of air SOUND, THEN DARKNESS.

SLOW DISSOLVE TO:

INT. BEAUMONTS' LIVING ROOM - NIGHT

Low light. Jeffrey enters the room. Aunt Barbara and Mrs. Beaumont are watching television. Aunt Barbara is knitting.

JEFFREY
I'm going out for awhile.

MRS. BEAUMONT
(looks at her watch)
Do you want the car?

JEFFREY
No, I'm just gonna walk around.

MRS. BEAUMONT
Alright.

AUNT BARBARA
Jeffrey... You're not going down by Lincoln, are you?

JEFFREY
(yelling back)
No... I'm just going to walk around the neighborhood. Don't worry.

Aunt Barbara and Mrs. Beaumont continue watching the television.

INSERT T.V. SCREEN

On T.V. we see a man's shoes. He is sneaking slowly up some stairs.

CUT TO:

EXT. NEIGHBORHOOD STREET - NIGHT

Jeffrey walks along the dark streets. The same sombre MUSIC plays low and slow.

Some of the houses have a few lights on, some are dark. Some windows have a slow uneven blue flashing light, indicating the television is on inside.

Jeffrey continues walking through the night. In the trees, the shadows continuously re-arrange themselves in mysterious, sometimes frightening patterns.

EXT. WILLIAMS HOME - NIGHT

Jeffrey finally comes to the house he's been looking for.

He goes up the front walk. Now, at the last minute, he feels a little foolish and has second thoughts about knocking on the door.

He looks in a window. Inside, he sees a nicely-lit living room. He goes ahead and knocks. A very pleasant-looking middle-class WOMAN answers the door.

JEFFREY
Hello... Uh... my name is Jeffrey Beaumont... Is Detective Williams in?

MRS. WILLIAMS
Oh, yes, Jeffrey... Come in... He'll be back any minute now. You're welcome to wait... Is it urgent?

INT. WILLIAMS' LIVING ROOM - NIGHT

JEFFREY
I just wanted to ask him a few questions, that's all. Maybe I better go.

MRS. WILLIAMS
Really, he'll be home soon, would you like a cup of coffee?

JEFFREY

(thinks a bit)
Alright...

INT. WILLIAMS' KITCHEN - NIGHT

She leads him back to the kitchen where she has him sit at the kitchen table. She pours him a cup of coffee.

MRS. WILLIAMS
I was sorry to hear about your father. I know your mother from church... It's such a shame.

JEFFREY
Yeah, I know.

MRS. WILLIAMS
Would you like a piece of cake?

JEFFREY
No... No thank you.

MRS. WILLIAMS
It's a real good chocolate cake... Duncan Hines' devil's food... Real good.

JEFFREY
Yeah... okay.

INT. WILLIAMS' LIVING ROOM - NIGHT

Out in the living room, SANDY WILLIAMS and her BOYFRIEND, MIKE SHAW, come up from the basement. They are both carrying books.

Sandy is a very good looking, high school senior and Mike is a big, handsome football player type.

INT. WILLIAMS' KITCHEN - NIGHT

MRS. WILLIAMS
Sandy?...

Sandy and Mike come into the kitchen. Jeffrey has a big piece of chocolate cake in his mouth.

MRS. WILLIAMS (CONT'D)

Jeffery, this is my daughter, Sandy, and... her boyfriend, Mike.

They all say "Hi" to one another.

SANDY
Mike's gotta go...
(to Jeffrey)
Nice to meet you.

MIKE
Yeah, nice meetin' yuh.

JEFFREY
Yeah... It was nice meeting you too.

They leave and go out the front door.

MRS. WILLIAMS
(smiles)
He comes over to study.

JEFFREY
(smiles big)
Yeah...

The front door opens.

DETECTIVE WILLIAMS (V.O.)
Pam?

MRS. WILLIAMS
In the kitchen, John!

Detective Williams comes into the kitchen surprised to see Jeffrey.

DETECTIVE WILLIAMS
Oh... Hello, Jeffrey... what's up?

He kisses his wife.

DETECTIVE WILLIAMS
Come into the study a minute.

JEFFREY
(getting up)
Excuse me, Mrs. Williams...

MRS. WILLIAMS
Certainly...

Jeffrey follows Detective Williams into his study.

CUT TO:

INT. DETECTIVE WILLIAMS' STUDY - NIGHT

Detective Williams' study is filled with filing cabinets. The desk has two phones and is covered with papers and folders and a picture of Mrs. Williams and Sandy. The police radio is asking for Detective Williams as they enter.

DETECTIVE WILLIAMS
(to Jeffrey)
Shut the door.

Detective Williams speaks through the radio while Jeffrey shuts the door.

DETECTIVE WILLIAMS (CONT'D)
(in radio)
Detective Williams here... Yeah... Tell him to go to Sergeant Milton... yeah, copy.
(clicks off radio, turns to Jeffrey)
Well, Jeffrey, you found something which is very interesting to us... Very interesting. I know you must be curious to know more...
(scratches the middle of his back)
But... I'm afraid I'm going to have to ask you not only not to tell anyone about your find, but also not to ask more about the case. One day... when it's all sewed up, I'll let you know all the details. Right now, though... I can't.

JEFFREY
I understand... I'm just real curious like you said...

DETECTIVE WILLIAMS

I was the same way when I was you age... I guess that's what got me into this business...

JEFFREY
It must be great.

DETECTIVE WILLIAMS
And it's horrible too...
(a cold look comes over Detective Williams)
I'm sorry Jeffrey. That's the way it has to be. Anyway... I'm sure you do understand...

Jeffrey studies Detective Williams' face as they walk back to the living room.

INT. WILLIAMS' LIVING ROOM - NIGHT

JEFFREY
(calling into the kitchen)
Mrs. Williams? Thanks for the cake.

MRS. WILLIAMS
(coming out from the kitchen)
Oh, you're welcome. Nice to finally meet you, Jeffrey.

JEFFREY
Say "goodnight" to Sandy.

DETECTIVE WILLIAMS
We will. Good night.

Jeffrey leaves and they shut the door behind him.

EXT. WILLIAMS HOME - NIGHT

As Jeffrey leaves the light of the front yard and enters onto the dark sidewalk, he hears Sandy call out behind him.

SANDY
Are you the one that found the ear?

Jeffrey stops and turns around. Sandy comes up to him.

JEFFREY
Yeah, how did you know?

SANDY
(coyly)
I just know, that's all. I remember you from Central.

EXT. NEIGHBORHOOD STREET - NIGHT

They slowly walk down the street together.

JEFFREY
Oh yeah?

SANDY
You were pretty popular... Didn't you run for some office?

JEFFREY
Yeah I did... Treasurer. Shouldn't you be studying or something.

SANDY
Am I bothering you?

JEFFREY
No... You're not bothering me... You a senior?

SANDY
Yes.

JEFFREY
How is Central these days?

SANDY
Terrible... Boring.

JEFFREY
What else is new?... Right?

SANDY
Yeah... What are you doing now?

JEFFREY

I'm home from school... My father's in the hospital.

SANDY
That's too bad...

JEFFREY
What do you know about the ear?... Anything?

SANDY
Didn't my father tell you not to talk about it?
(she smiles)

JEFFREY
Come on... You brought it up. Do you know anything?

SANDY
I don't really know much but bits and pieces... I hear things... My room is right above my father's office. The ear... there's no corpse in the morgue missing an ear, and it did come off a living person. That's direct from the Coroner's Office. The person is unknown. There are a couple of cases I get mixed up on, but I think there are some people who were brought in for questioning on a murder case that could have something to do with the ear... I heard some of the same names.

JEFFREY
Do you know who was brought in for questioning?

SANDY
There were at least three, maybe four. But a name that keeps coming up is this woman who lives in an apartment building very close to your house and also close to the field where you found the ear... There's also a business man over by the Franklin factory district that was

questioned... And a musician... and some others.

JEFFREY
Were all these people questioned this afternoon?

SANDY
No... This has been going on for some time... Several months. About six months ago some parts of bodies were found down by the river. They were from people who were reported missing. They never found one complete body... Only parts.

JEFFREY
The ear is from a missing person maybe?

SANDY
Maybe so.

JEFFREY
It's a strange world isn't it? Do you know what building the woman lives in?

SANDY
Yeah. It's close by. That's what's creepy. They've had her under surveillance for a couple of months, except I don't know what they've found out because my father isn't in charge of her.

JEFFREY
I guess you have to get back home soon?

SANDY
Not really, why?
(then she understands)
You want to see the building?... Come on, I'll show you.

CUT TO:

EXT. LINCOLN STREET - NIGHT

Jeffrey and Sandy walk through the light of a street light. The street sign "LINCOLN ST" can be read. They walk into darkness and continue down to an apartment building on the right side of the street.

SANDY
(nodding toward building)
That's the building... She lives on the Seventh Floor... Don't stop to look long... The police are watching.

JEFFREY
Where are they?

SANDY
I don't know... You're not supposed to see them. They're supposed to see you.

They begin walking slowly back to Sandy's house.

JEFFREY
Did they find out anything when they questioned her?

SANDY
I don't know... Like I said, she's not my father's case.

JEFFREY
Oh yeah... What about those other people? Anything?...

SANDY
My father is watching the businessman... The businessman had a partner who disappeared... Left his whole business and family, his wife and two kids... They think he's been murdered.

JEFFREY
You really do hear a lot, don't you?

SANDY
Yeah, I guess so.
(they continue walking)
What are you going to do now that you're home?

JEFFREY
I have to help out in my father's hardware store... They're giving me sort of my own hours for a while... which is nice.

SANDY
Still, it must be kinda rough...

JEFFREY
It's not bad... But it's bad enough... It's a lot worse for my father.
(Jeffrey points to a house)
I used to know a kid who lived there and who had the biggest tongue in the world...

Jeffrey and Sandy both laugh.

SANDY
What happened to him?

JEFFREY
I don't know... He moved away...

CUT TO:

EXT. NEIGHBORHOOD STREET - NIGHT

A LONG SHOT

Jeffrey and Sandy walking and talking, sometimes laughing in the distance, while the MUSIC theme, haunting yet warm, plays over.

EXT. WILLIAMS HOME - NIGHT

They arrive back at Sandy's home.

CLOSER ON JEFFREY AND SANDY

in front of Sandy's home.

SANDY
I've gotta go in.

JEFFREY

Thanks for the tour... It was nice talking to you.

Sandy just looks at him shyly before she turns to go up the front walk.

JEFFREY (CONT'D)
I guess I'll see you sometime...

SANDY
I guess so... Like you said... It's a strange world.

JEFFREY
(smiles)
Yeah... Good bye.

Jeffrey watches as Sandy goes inside her house. He watches her house for a moment and sees her cross the living room. He turns and walks away.

Again, the MYSTERIOUS CHORDS OF MUSIC swell up as Jeffrey walks through the night.

CUT TO:

INT. BEAUMONT'S HARDWARE STORE - DAY

Jeffrey is poking around in the back room. He picks up some bug spraying devices. He yells out to an old black man who works in the store.

JEFFREY
Hey, Ed, okay if I borrow these bug spraying rigs later on?

Ed peers into the back room. Spots Jeffrey.

ED
Listen Bud... If you need to spray for bugs they're yours. It causes me no pain.

JEFFREY
Okidoke Ed. Thanks.

CUT TO:

EXT. BEAUMONT'S HARDWARE STORE - DAY

Jeffrey puts the stuff in the trunk of the car. There are several "Awake" magazines there too. He gets in the front seat and drives off.

CUT TO:

INT. BEAUMONTS' CAR - DAY

Jeffrey driving. He looks at his watch. It is 3:30.

EXT. CENTRAL HIGH SCHOOL - DAY

Jeffrey is parked across the street from the school. High school kids are pouring out the front door. In a moment he sees Sandy come out with two or three other girls. They walk down the sidewalk away from Jeffrey.

He starts the car and slowly follows them to the corner, where he pulls up alongside of them. very close. Sandy suddenly recognizes him.

JEFFREY
You hungry or thirsty, or both?

SANDY
(taken back)
I don't know.

JEFFREY
I'd like to talk to you about something...

SANDY
Just a minute... Pull over and wait a minute.

Sandy pulls her girlfriends away from Jeffrey's car and says something to them. There is some whispering and giggling and then,

SANDY
(to the girls)
Please, don't say anything to Mike... Promise?

The girls promise. Sandy goes around and gets in the car.

JEFFREY
I don't want to cause any trouble.

SANDY
I'm here, aren't I?

JEFFREY
(smiling as though he knew)
I guess Mike's got some sort of sports practice in the afternoon.

SANDY
Ooooo, you are smart... Just don't get too smart.

CUT TO:

INT. DINER - DAY

Jeffrey and Sandy are sitting in a booth. Jeffrey's grilled cheese on white bread and a coke have just arrived along with Sandy's coke.

SANDY
Alright, now tell me... What is it?

JEFFREY
There are opportunities in life for gaining knowledge and experience... Sometimes, in some cases... It's necessary to take a risk. I got to thinking... I'll bet a person could learn a lot by getting into that woman's apartment... You know... Sneak in and hide and observe.

SANDY
You said it was a strange world... And you're the strangest part of it... Are you crazy... She is possibly involved in murder... This gives me the creeps.

JEFFREY
Settle down... I have a plan which I think will work. There is very little for you to do, but I do need your help. Aren't you curious about my plan?

SANDY
(thinking and intrigued, plus she is beginning to like Jeffrey)
It wouldn't hurt to hear the plan, I guess.

JEFFREY
(getting excited)
Alright... The first thing is to get into her apartment and open a window that I could crawl into later.

SANDY
Now, how are you going to do that?

JEFFREY
Right out in the car I happen to have some old overalls and a bug spraying rig... I will go to her apartment and be the pest control man... I will spray her apartment. After a few minutes you will knock on her door, drawing her attention away from me and I will then jimmy a window.

SANDY
What will I say when she comes to the door?

JEFFREY
You will be a Jehovah's Witness. I have a few "Awake" magazines for you... You don't have to keep her very long... A few seconds is all I'll need. Whatiya think?

SANDY
I don't know... It sounds like a good daydream... but actually doing it is too weird... Too dangerous.

JEFFREY
Let's just try the first part... If that goes well, we'll see about the rest. No one will suspect us, because no one would believe two people like us would be crazy enough to do something like this.

SANDY
You've got a point there...

CUT TO:

INT. BEAUMONTS' CAR / LINCOLN STREET - DAY

Jeffrey and Sandy are in the car. Jeffrey is struggling to put on the old overalls.

JEFFREY
Now... We'll walk over so there's no license plates and you give me at least three minutes. I can stall if it's more, but I need time to find a good window... Alright?

SANDY
Alright.

JEFFREY
Let's go...

EXT. LINCOLN STREET - DAY

They get out of the car. Sandy has the "Awake" magazines.

JEFFREY
Okay, I'm going ahead... Wait a minute, what's her name?

SANDY
Oh brother... Dorothy Vallens, Seventh Floor. Look on the mailbox for her number, bright boy.

JEFFREY
Thanks... Dorothy Vallens... Okay... Good luck... Three minutes, no sooner.

SANDY
Alright... Good luck, yourself.

Jeffrey takes off in the direction of the apartment building.

CUT TO:

EXT. APARTMENT BUILDING - DAY

Jeffrey walks up the front steps and goes in the double outer doors.

INT. LOBBY - APARTMENT BUILDING - DAY

He looks up and down the mailboxes and finally finds "D. Vallens, Apartment Number 710."

Jeffrey goes into the lobby.

CUT TO:

INT. STAIRWAY - APARTMENT BUILDING - DAY

Jeffrey climbs the stairs. An OLD LADY is making her way down the stairs. She sees Jeffrey and his rig.

OLD LADY
Well, it's about time you came.

Jeffrey forces a smile at her and after she's gone.

JEFFREY
(to himself)
That's a good sign.

He keeps climbing. He arrives at the Seventh Floor...

... and finds Number 710. He knocks and waits. He looks around... the hallway is empty.

DOROTHY VALLENS opens the door. She is a very beautiful woman in her late thirties. She has a beautiful full figure, dark eyes, black thick wavy hair. Full red lips. Right now, however, she looks a bit tired and a bit frumpy in an old terrycloth robe.

DOROTHY
Yes? What is it?

JEFFREY
Pest control... Gotta do your apartment.

DOROTHY
Oh God, that stuff stinks.

JEFFREY
(as he goes in)
Nope... It's new stuff... No smell.

DOROTHY
Oh yeah, that's good.

INT. DOROTHY'S APARTMENT - DAY

Jeffrey goes all around the baseboards, spraying. All the while he's getting a good look around the apartment.

There is a window above the kitchen sink out to the fire escape. Jeffrey looks around to see what Dorothy is doing and she is watching him spraying. The apartment is smaller than he thought, so he sprays the kitchen very slowly and makes believe the sprayer is jammed.

Suddenly, there is knocking at the door.

DOROTHY
What is this... Grand Central Station?

She opens the door. Jeffrey looks. It's not Sandy. A MAN, with a yellow sports coat, is standing there. Jeffrey begins to sweat, because the MAN looked around Dorothy to see him. Dorothy says something to the Man which Jeffrey cannot hear.

The next time Jeffrey looks up, the Man is gone. The whole thing looks to be turning out badly when Jeffrey spots a key on the counter. On a long shot, he steals it just as the front door shuts. He wraps things up and gets out.

JEFFREY
(to Dorothy)
That oughta do it...

DOROTHY
Yeah.

INT. STAIRWAY - APARTMENT BUILDING - DAY

Jeffrey leaves. Out on the stairs, he finds Sandy with her "Awake" magazines.

SANDY

Are you alright?

JEFFREY
Yeah... Let's get outta here... What happened?

As they go downstairs,

SANDY
I was just about to go to the door, when that man did my job for me. Was it alright?

JEFFREY
Yes and no... Did you recognize him?

SANDY
No... I only saw his back. He went down another stairwell at the end of the hall.

JEFFREY
I didn't get a good look at him either, but he sure looked at me. I didn't have time to get a window, but I found this key.
(he shows it to her)
Pretty nifty, huh?

SANDY
Yeah, if it opens the door.

JEFFREY
Yeah...

INT. LOBBY - APARTMENT BUILDING - DAY

They get to the door of the apartment building.

JEFFREY
You go first.

EXT. LINCOLN STREET - DAY

They leave the building separately. When Jeffrey gets to the car, Sandy isn't there. He looks around. He starts the car and drives off.

There, up ahead, he spots her. He pulls over and she gets in.

SANDY
So... what's next?

JEFFREY
Pretty clever... Are you game for more?

SANDY
I owe you... since I goofed up this one.

JEFFREY
You didn't goof it up, but... you still owe me one... I want to sneak in tonight. It's Friday... Do you have a date tonight?

SANDY
Yes... I do...

JEFFREY
Well, it's Friday night and you're a beautiful girl... I guess you would have a date... That does that.

INT. BEAUMONTS' CAR / WILLIAMS HOME - DAY

Jeffrey is driving Sandy home.

SANDY
You really want to do this, don't you?

JEFFREY
I don't want you to get involved, really, I mean, I do, but if something went wrong, I mean, like you said, they may be involved in murder.

They pull up in front of Sandy's house.

SANDY
(making up her mind - against her better judgment)
I'll tell Mike I'm sick. There's a game tonight anyway and he'll never miss me. Afterwards he can go out with the guys. Just so the record is kept straight

though, I love Mike. What do want me to do?

JEFFREY
(studies her a moment, then)
First of all, we'll have a nice dinner... Try to find out where Dorothy sings.

SANDY
I already know. The "Slow Club." It's on Route 7.

JEFFREY
Great... I'll pick you up around eight o'clock. Is that good?

SANDY
Yeah, but don't pick me up... my father may think it's strange... I'll walk over to your house. I'll be there at eight o'clock.

JEFFREY
Okay. You better get out before someone sees us.

Sandy gets out of the car and without turning around walks into her house. Jeffrey calls out after her.

JEFFREY
See ya!

DISSOLVE TO:

INT. BEAUMONTS' LIVING ROOM - NIGHT

INSERT T.V. SCREEN

The television is on. Some crime show is playing, but the SOUND is very low.

The FAMILY DOCTOR is over and is giving Mrs. Beaumont an injection of medicine. Aunt Barbara is sitting nearby.

DR. GYNDE

That will take care of you, Frances, for another week. I don't want you to overdo things either. Take it very easy.

AUNT BARBARA
I'll see to it, Bill.

DR. GYNDE
Good.

MRS. BEAUMONT
I feel fine.

DR. GYNDE
That's not the point... You're under a great deal of stress... Don't overdo it... Don't be foolish.

Jeffrey enters the room - to say goodnight.

JEFFREY
Doctor Gynde... My whole family's sick... What's going on?

AUNT BARBARA
I'm not sick.

Jeffrey points to his head and makes a circular "crazy" gesture. They all laugh, except Aunt Barbara.

AUNT BARBARA (CONT'D)
We'll see who stays in my will.

They laugh again.

JEFFREY
(to his mother)
Can I use the car tonight?

MRS. BEAUMONT
Of course, Jeffrey.

They say their goodnights.

INT. BEAUMONTS' CAR - NIGHT

Jeffrey and Sandy are looking at each other. Jeffrey turns back to driving.

Sandy watches Jeffrey drive then she turns and watches the stores and shops go by.

When she is turned away, Jeffrey turns and look at her. Sandy is thinking.

SANDY
What's the plan.

JEFFREY
First of all, we're going to the Slow Club to see Dorothy Vallens. We'll watch her for awhile. I'd like to hear her sing anyway, and then also we'll know she is there and not in her apartment.

SANDY
Brilliant.

JEFFREY
Then we'll drive back to her apartment and I will plant myself there.

SANDY
This is not my usual Friday night!

CUT TO:

EXT. "SLOW CLUB" - NIGHT

The SLOW CLUB is a sleazy night club on the outskirts of town. It has a dirty trash-strewn parking lot in front of it, where Jeffrey and Sandy park. They get out of the car and enter the club.

CUT TO:

INT. "SLOW CLUB" - NIGHT

SLEAZY MAITRE D'
(French accent)
Good evening... Two?

JEFFREY

Yeah... Could we get a small table in the back?

SLEAZY MAITRE D'
Surely, come this way.

They follow him and are seated.

MAITRE D'
May I get you something to drink?

JEFFREY
I'd like an ice-cold Heineken.

SANDY
(she might as well)
That sounds good.

JEFFREY
Two.

MAITRE D'
Two Heinekens, thank you.

The Maitre d' leaves.

On stage a FAT COMIC is telling jokes. The jokes are tailored for this kind of working-class crowd. The people are laughing. The place is almost full. Jeffrey and Sandy are taking it all in.

JEFFREY
(to Waiter)
When does Dorothy Vallens come on?

WAITER
(flustered; overworked)
I don't know... pretty soon... Who knows...

After the Waiter leaves,

SANDY
That guy was filled with information.

They pour their beers.

JEFFREY

(raising his glass)
Here's to... an interesting experience.

SANDY
I'll drink to that.

They drink.

DISSOLVE TO:

INT. "SLOW CLUB" - NIGHT

Later. Jeffrey and Sandy have just finished dinner. The M.C. is arranging a floral art deco microphone and a SAXOPHONE PLAYER, a BASS PLAYER, and a DRUMMER are on stage.

M.C.
(very low key)
Ladies and gentlemen... The Blue Lady...
Miss Dorothy Vallens.

There is quite a round of applause, even though most people continue laughing, talking, and drinking. Dorothy Vallens comes out on stage.

She smiles. The house lights are still up. As she sings the first lines of "BLUE MOON" the house lights go down and a blue spot light comes up on her as she sings the word, "Blue." This is a very sexy and slow version of the song.

During the song, Jeffrey and Sandy look at one another with the thought that this is the woman whose apartment they are about to break into.

Jeffrey and Sandy leave as Dorothy starts her next song, "BLUE VELVET." They hear the first few lines before they get out the door.

EXT. "SLOW CLUB" - NIGHT

They hurry to the car, get in, and drive off.

CUT TO:

INT. BEAUMONTS' CAR - NIGHT

Jeffrey and Sandy drive through dark areas of the city. They don't talk as they drive, but again they sneak glances at one another.

INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

They turn in to the street where Dorothy Vallens lives and glide to a stop close to the building. Jeffery cuts the engine.

It is very quiet. Both are looking around to see if anyone is out or watching. Jeffrey tries to look up out the front windshield to the Seventh Floor. It is dark. Sandy moves. Every tiny sound is heard. Sandy looks at Jeffrey for some time, then back at the building.

SANDY
Jeffrey, I don't think you ought to do it.

JEFFREY
Why not?

SANDY
It's crazy and dangerous... My God... I shouldn't have told you.

JEFFREY
It'll be okay... I don't think you should wait out here though... I think you should go home. Can you drive this car?

SANDY
Yeah... but...

JEFFREY
Leave it in the front of your house for me... Okay?

SANDY
O.K.

JEFFREY
Could you wait a little while... This key may not fit.

SANDY

... I wish you wouldn't do this. It doesn't make any sense. Let's go somewhere and have some coffee.

JEFFREY
I'm going in, Sandy... I'll see you tomorrow and tell you how it went.

SANDY
I... I don't want to see you tomorrow... Mike's coming over.

JEFFREY
Oh, okay... can I call?

SANDY
Okay... yeah, call.

JEFFREY
Look... it can wait till Sunday.

SANDY
Call tomorrow... It's okay. Good luck. I hope you can sneak out okay. You're going to wait until she's asleep?

JEFFREY
Yeah...

SANDY
I'm going to wait here until she comes.

JEFFREY
Are you sure?

SANDY
I'll honk four times so you'll hear it and know she's on her way up. Okay?

Jeffrey nods.

JEFFREY
Okay... thanks.

SANDY
I don't know if you're a detective or a pervert.

JEFFREY
That's for me to know and for you to find out... I'll see you... I mean call you... Okay?

SANDY
Okay, okay... Bye.

Jeffrey gets out of the car and shuts the door. He looks in one more time at Sandy. They stare at each other silently.

Jeffrey can see her lips in the black darkness of the car. Sandy watches him cross the lawn and go into the apartment building. She slides over and sits in the driver's seat.

CUT TO:

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey hurries up the stairs to the Seventh Floor.

SOMEONE comes out of an apartment just as Jeffrey gets to the Seventh Floor.

He goes up another flight of stairs to the Eighth Floor and waits until the man goes downstairs.

Jeffrey then goes back to the Seventh Floor and goes to Door 710. He takes out the key and looks around. No one. He inserts the key. It fits. He turns it. The door opens.

INT. DOROTHY'S APARTMENT - NIGHT

He quickly enters the very dark apartment and shuts the door. It takes a moment for his eyes to adjust to the darkness. Soon he finds his way around. He decides on the closet to hide in. However before he goes in to the closet he slowly surveys the apartment as well as he can in the darkness. He goes down the hallway to the back bedroom.

Across the hallway he opens another door and is surprised to find an empty child's room. In the child's room he sees a small pointed hat with a propeller on top. The kind that plays music when the propeller turns. The hat is sitting silently on the bed post. He quietly closes the door. He returns to the closet. Once inside, he checks out how much he can see. Through the slats he has a view of

half the apartment. This is where he will stay. He moves around some to relax. He takes several deep breaths. He looks at his watch. It says "10:17."

INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

Sandy sits in the car, carefully watching the apartment building and street.

INT. DOROTHY'S APARTMENT - NIGHT

In the closet, Jeffrey shakes his shoulders and moves around some to stretch his muscles which are getting tired. Again, he takes several deep breaths. He looks at his watch - it says "12:45."

JEFFREY
(to himself)
Oh no, hurry up Dorothy... Come on!... and I gotta pee... Great... It's now or never.

Jeffrey sneaks out of the closet and makes his way across the bedroom to the door of the bathroom. His foot hits the door and it makes a loud noise. He freezes.

INT. DOROTHY'S BATHROOM - NIGHT

He moves again into the bathroom. He starts to pee.

JEFFREY
Heineken...

CUT TO:

INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

Suddenly Sandy sits up alert.

EXT. APARTMENT BUILDING - NIGHT

A car drives up and a MAN helps Dorothy Vallens get out. They walk into the building.

CUT TO:

INT. DOROTHY'S BATHROOM - NIGHT

Jeffrey instinctively has flushed the toilet and because everything else is so quiet the water SOUNDS seem very loud.

INT. BEAUMONTS' CAR/LINCOLN STREET - NIGHT

Sandy begins to honk the horn.

INT. DOROTHY'S APARTMENT - NIGHT

Unable to hear the warning horn, Jeffrey nonchalantly leaves the bathroom as the tank is still filling.

SUDDENLY, he hears something... a key going in the door. He bolts toward the closet. He flies inside it and is swinging the door shut as the front door opens.

Just as suddenly, the toilet tank gets full and the water shuts off - SILENCE, except for Dorothy Vallens at the front door.

DOROTHY (V.O.)
(we're watching Jeffrey trying to control frightened breathing in the dark closet)
Thanks Jimmy, see you tomorrow... You want a drink, or something?

JIMMY (V.O.)
I better get back... Thanks anyway.

DOROTHY
Goodnight.

JIMMY
Goodnight now.

The front door shuts and the living room lights go on. Jeffrey can see Dorothy come toward him. She walks RIGHT UP, almost to his face, when the phone RINGS.

She turns immediately and goes to answer it. Jeffrey almost passes out. He thought he'd had it. He overhears.

DOROTHY
(on the phone)
Hello... yes... yes sir, Frank... Let me talk to him... Please Frank, sir... I like to sing Blue Velvet... Don? It's

okay... Don't worry... Don??... Can you hear me? Is little Donny OK? Is he there? Don? You mean Meadow Lane? Frank?! What's the matter with him? I know... When? Okay. In an hour... I'll be sweet... Momma loves you... Okay Frank, sir.

She hangs up the phone hard and puts her head in her hands.

DOROTHY
(to herself)
Frank, you son of a bitch!

She goes and sits down and starts chewing a fingernail. She nervously gets up again and looks at a framed photograph for a moment then hides the photograph under a pillow on the couch. She puts on a record, "FOR YOUR PRECIOUS LOVE." She sits back down and chews her nail again, listening to the MUSIC; she starts to cry. She stops herself and takes the record off. She starts taking off her stocking. She then takes off her dress.

Underneath, she has on a bra and panties. She crosses the living room, goes down the hallway into the bathroom.

Jeffrey can't see her too well now. She takes off her panties in the bathroom. She is now naked. She looks at herself in the mirror. We see Jeffrey's face as he watches her. She disappears from view completely and we HEAR her start a SHOWER.

DISSOLVE TO:

INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey's face. He sees Dorothy - in a towel - come toward him again. He quickly moves back into the closet as far as he can.

She opens the door, reaches in and gets a blue velvet robe. She doesn't see Jeffrey even though he isn't well hidden. She closes the door. It CLICKS shut.

Jeffrey is in almost total darkness. He listens. He can HEAR WALKING around, then silence. He hears the kitchen sink WATER RUNNING.

He HEARS her WALKING AGAIN. Now he can see her. She sits down on her bed. She looks up. Just as Jeffrey shifts his weight. She looks

at the closet strangely, but then calmly picks up a book and thumbs through it. She slowly gets up.

Jeffrey doesn't know what is up. He looks but she walks out of view.

SUDDENLY, he hears a DRAWER OPEN, and just as suddenly, the CLOSET DOOR FLIES OPEN, and there she is with a pistol pointed right at him. When she realizes that SOMEONE IS REALLY THERE, she SCREAMS ONCE, very loud.

DOROTHY
(crazy scream, then)
GET OUT OF THERE!! GET OUT!! Put your hands up, on your head. GO ON!! Get down on your knees - DO IT!! What are you doing? Who are you? What's your name?... WHAT'S YOUR NAME?

JEFFREY
Jeffrey.

DOROTHY
Jeffrey... Jeffrey what?

JEFFREY
Jeffrey nothing...

DOROTHY
You tell me!! Let me see that wallet.
(reads his license)
Jeffrey Beaumont... What're you doing in my apartment, Jeffrey Beaumont?

JEFFREY
I wanted to see you.

DOROTHY
What? Are you kidding me? Who sent you here?

JEFFREY
Nobody...

DOROTHY
Shit... You better tell me something.

JEFFREY
It was... an experiment. Just to see if I could do it.

DOROTHY
An experiment? Hey, I've seen you before.

JEFFREY
I sprayed your apartment. I took your key. I really didn't mean to do anything but see you.

DOROTHY
Tell me what you saw tonight... TELL ME.

JEFFREY
(scared, nervous)
... I saw you come in, talk on the phone... Get undressed.

DOROTHY
(interrupting)
The phone... What did you hear on the phone... Tell me... Word for word.

JEFFREY
(trying to remember)
You said hello... to Frank... You wanted to talk to someone?... Don... and little Donny... You said something about Momma loves you... You called Frank "sir," and you said something about a Meadow Lane... something in an hour... I don't remember any more.

Dorothy stares at Jeffrey studying him for some time thinking.

DOROTHY
That's right... That's what I said... You have a good memory... Then what?

JEFFREY
Well...

DOROTHY
<u>THEN WHAT</u>?

JEFFREY
Then you got undressed.

DOROTHY
How many times have you sneaked into girls' apartments and watched them undress?

JEFFREY
(quietly; feeling guilty)
Never before this.

DOROTHY
How'd you like it if someone sneaked into your house and watched you.
(gets an idea)
Get undressed... I want to see you.

JEFFREY
No... Come on...

DOROTHY
NO, you come on. Take off your pants. I want to see you...

JEFFREY
Look... I'm sorry... Just let me leave.

DOROTHY
No way...

Dorothy moves to the kitchen counter and gets a knife. She goes to Jeffrey. Now she has a knife and a gun. He's scared.

DOROTHY
Get undressed... I want to see you.

Jeffrey begins to undress. First he takes off his shoes and socks, Then his shirt. He undoes his belt and unzips his pants and takes them off. Now he is only in his underwear.

DOROTHY
STAND UP...

He does.

DOROTHY (CONT'D)

Come closer.

Dorothy has a strange look on her face. She reaches out and pulls Jeffrey's underpants down to his knees. She looks at him.

DOROTHY
(whispering)
What do you want from me?

JEFFREY
(quietly, getting very hot)
I... I don't know.

DOROTHY
(whispering)
What do you want?

Dorothy is getting very DREAMY and begins to talk in a childlike voice. She opens her robe and pulls Jeffrey to her breasts.

DOROTHY
Don't move... Don't look at me.

Jeffrey's eyes close with nervous ecstasy as Dorothy begins touching him.

DOROTHY
Do you like that?

JEFFREY
Yes...

He tries to touch her.

DOROTHY
Don't move or I'll kill you...

She looks at him.

DOROTHY (CONT'D)
Do you like talk like that?

JEFFREY
No...

DOROTHY
Lie down on the bed.

He lies down. He looks frightened.

There's a KNOCK, KNOCK on the door. Dorothy looks VERY frightened. She quickly moves a finger to her lips in a "quiet" sign and whispers to Jeffrey.

DOROTHY
(whispers, frantic)
Shut up... Hurry! Go in the closet... Don't say anything or you'll get killed... I mean it.

KNOCKING is heard louder at the door. Jeffrey picks up all his clothes and gets in the closet. He's naked and hiding in the closet. Dorothy closes her robe and glides to the front door.

Jeffrey sees FRANK come in.

Frank is medium height and stocky with a burr hair cut. He is wearing a tight blue t-shirt and an old black sports jacket. He's got on a pair of blue jeans and boots. He has a raw, mean sexuality - a "bomb about to go off" - presence.

He comes into the room slowly, always looking at Dorothy. He sits on the couch.

DOROTHY
Hello, baby...

FRANK
(annoyed, condescending)
Shut up... It's daddy... shithead.

DOROTHY
Hello, daddy.

FRANK
(can't-you-remember-anything-attitude)
... my bourbon...

Dorothy goes into the kitchen to get Frank his drink. As she passes the closet, Jeffrey can see the fear in her face.

She returns with a small glass of bourbon and hands it to Frank. Frank sips on it.

FRANK
... sit down... get your chair...

Dorothy brings a small chair over from the wall and sits down. She adjusts her robe.

FRANK
(studying her)
... spread your legs.

Dorothy slowly spreads her legs. She can see Jeffrey staring out of the darkness of the closet at her.

FRANK
Wider...

She opens her legs wider. Frank looks at her crotch and drinks his bourbon. He stares at the floor for a moment, then slowly looks back at Dorothy, her body - her crotch.

Dorothy looks up at the ceiling, waiting. Frank suddenly reaches to his belt, where he has a small canister and a mask. He opens a valve on the canister and places the mask over his nose and mouth. The canister is filled with helium, which makes Frank's voice very high and strange sounding. The result is frightening.

FRANK
(high voice)
... Mommy...

Dorothy jumps. She keeps looking at the ceiling.

FRANK (CONT'D)
(high voice)
... MOMMY!...

DOROTHY
(frightened)
... Mommy's here...

FRANK
(high voice)
Baby wants to fuck...

Then, Frank's voice goes to normal.

FRANK
(normal voice, but loud - like an army order to himself)
GET READY TO FUCK!

Frank goes to Dorothy and kneels down in front of her. He takes one more gasp of helium.

FRANK
(high voice)
Baby wants blue velvet.

Dorothy opens her robe and gives a part of the robe to Frank.

DOROTHY
(whispering)
Okay.

Frank slowly moves.

Frank slowly moves his mouth to the robe and runs his lips along the texture of the velvet. His hands rub the velvet and feel Dorothy's body underneath. His hands start feeling her breasts as he sucks and bites the velvet robe.

Dorothy is very frightened but she is getting hot in spite of her fear. Then Frank, in a sort of sickening way, pulls Dorothy down to rug. He warns her.

FRANK
Don't look at me!

He begins stuffing part of the robe into her mouth. Then, he pushes her arms back and she keeps them back, letting Frank have his way. Frank sucks and bites the velvet coming out of her mouth, while he pinches and feels her breasts in a strange, compulsive, timidly sickening way. Dorothy is moaning. Frank is breathing very heavily. He feels her crotch.

FRANK
Don't look at me!!!
(heavy breathing)
Daddy's home...

He starts stuffing the robe in his mouth now and he gets on top of Dorothy. He starts humping her and pulling her nude body up and down him. Faster and faster, then he has a climax in his pants.

Dorothy's head is falling back. She can see Jeffrey blurred in the distance - in the closet. Cautiously, she looks sideways at Frank.

FRANK
(screaming)
Don't look at me!!!

He slugs her in the face. His nose is running and he's stifling sobs from deep within him. On his hands and knees, he moves away. The robe pulls out of his mouth. His breathing is even heavier now. He stands and begins to move around the apartment. He goes to a wall, turns off the lights, then turns and walks into the bathroom, all the while breathing big, heavy breaths, trying to stop the crying. Dorothy moans softly.

It gets very quiet and still for a moment. Then, Jeffrey hears Frank with his high helium voice talking to himself in the bathroom. The high, strange sound reverberates in the distance. Jeffrey can't make it out - soon, he hears Frank's high laughing. Frank comes back into the living room. The mask is around his face. All his breathing - every sound is high. He laughs a little and crosses the darkened room to the door.

FRANK
Stay alive baby... See you next Christmas!

Frank leaves and shuts the door. The apartment is silent except for Dorothy's moans.

Jeffrey is stunned. He doesn't move. He watches Dorothy in the half-light. She rolls over and starts crying. The crying is deep and genuine.

Slowly, Jeffrey emerges from the closet and goes to her. He bends down and touches her. She flinches and turns to see him. She turns back sobbing. He tries to get her up.

JEFFREY
Why don't you come lie down... Come on, I'll help you.

She struggles up with Jeffrey's help and he takes her over to the bed. She falls down on her side, turned toward the wall. He covers her with the sheet.

DOROTHY

Don't.
(referring to the sheet)
I don't like that. What do you want?

JEFFREY
Nothing... Are you alright?

DOROTHY
Sure I'm alright...
(she starts crying again)

JEFFREY
I'll go then.

He starts to put on his underwear. They're inside out. He tries to turn them around.

DOROTHY
Don?

JEFFREY
No...

DOROTHY
Don... Hold me... I'm scared... Hold me... Please.

Jeffrey turns to her. He studies her. He reaches out and takes her shoulders. He moves down and holds her.

DOROTHY
(whispering)
Thank you... honey...

JEFFREY
(whispering)
It's okay... It's okay.

They lie together for a long silent moment.

DOROTHY
Do you like the way I feel?

JEFFREY
(hesitates)
Yes.

DOROTHY
See my breasts?... See?

Jeffrey looks.

JEFFREY
Yes.

DOROTHY
See my nipples?

JEFFREY
Yes.

DOROTHY
(whispering)
You can kiss them if you want... Fell them... They're getting hard.

Jeffrey starts to move closer. Dorothy closes her eyes.

DOROTHY (CONT'D)
Go ahead... I don't mind.

Jeffrey can't help himself. He licks and sucks her nipples and feels her breasts. They both are getting very hot.

DOROTHY
Feel me.

Jeffrey is all over her now. Dorothy suddenly seems to recognize him.

DOROTHY
You can hit me, if you want to.

JEFFREY
No... Please... I won't.

Dorothy arches back and whining she throws her head back hard against the wall.

JEFFREY
Stop it!

She moves and won't let him feel her anymore. She holds his hands away.

DOROTHY
(whispering)
Do you like me?

JEFFREY
(whispering)
Yes, I like you.

DOROTHY
(whispering)
You can be my special friend and come and put that in me...

They start making love. Suddenly, Dorothy starts crying.

JEFFREY
What's the matter?

Suddenly Dorothy slaps Jeffrey in the face... Very hard.

DOROTHY
Get off me.

Jeffrey gets off her, pressing his hand to his face. Dorothy goes into the bathroom crying all the way. Jeffrey sits, confused.

Suddenly Jeffrey hears a horrible scream from Dorothy. A true scream of horror. He rushes into the bathroom to see what is wrong.

INT. DOROTHY'S BATHROOM - NIGHT

She is just flushing something down the toilet. The water SOUND rushes. He turns to her. She is trembling and in a state of shock.

DOROTHY
I made it go down the toilet.

JEFFREY
What?

He looks in the swirling water. It looks like an ear revolving around and around then whatever it is disappears.

DOROTHY
I made it go down the toilet.

Jeffrey looks up. He sees written with a bar of soap the words "look down" on the mirror.

He looks down into the sink. At the bottom he sees a small clot of blood and a smear of fresher blood.

Jeffrey suddenly remembers mentally Frank's high helium voice reverberating in the bathroom.

INT. DOROTHY'S BATHROOM - NIGHT

FLASHBACK

Frank in bathroom.

INT. DOROTHY'S APARTMENT - NIGHT

FLASHBACK

Frank at door saying "see you next Christmas."

INT. DOROTHY'S BATHROOM - NIGHT

JEFFREY
(inner voice)
Next Christmas. Is he Santa Claus who has left a present for Dorothy? What was it? An ear? Another ear?!!
(out loud, to Dorothy)
What was it?

DOROTHY
(strangely - extremely frightened now that Jeffrey may have left it)
Do you know?

JEFFREY
No.

DOROTHY
(breathing heavily, strangely)
You don't?

JEFFREY
No. What is happening?

DOROTHY

Maybe you don't know... I know you though... You're Jeffrey Beaumont and I know where you live and I know ways to get you and I know ways to kill you.

JEFFREY
Please don't talk like that... You're upset... I'm not helping you... I'm sorry for what I did... I better go.

DOROTHY
Go then... I can't let you put it in me now but I want you... I like you...

JEFFREY
Then don't talk about killing...

DOROTHY
Did I say that?... I didn't mean it... Or did I?
(laughs)
Sometimes I think it would be fun.
(strange smile)
Go ahead, you better leave now. I can't open myself to you now. I'll tell you a little secret...
(she leans close)
I want to die.

JEFFREY
Don't say that.

DOROTHY
It's a secret so don't tell anyone... Some day I'll show you where. I've gotta go to sleep now.

JEFFREY
(frightened by her craziness)
O.K.

He takes another look at the blood in the bottom of the sink. He takes another look at the beautiful dark troubled eyes of Dorothy Vallens, and turns, goes through the hall to the living room. He crosses slowly to the door, suddenly he turns back and enters the hallway going down to the bathroom. He stops and looks at Dorothy who is turned away from him. She stares into the sink. Jeffrey

notices that a square of fabric has been cut from the bottom of her blue velvet robe.

JEFFREY
I'm leaving now.

She is whispering something to herself.

DOROTHY
(very faint whisper)
Help me... Help me... Please help me.

Jeffrey doesn't know what he can do.

INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey turns back, goes through the living room. He looks around and sees the empty bourbon glass of Frank's. Suddenly he remembers the photograph that Dorothy hid. He picks up the pillow and sees a picture of a smiling man and a small boy standing next to him wearing a pointed hat with a propeller. He turns the photo over and finds an old marriage license. It reads: Dorothy Vallens to Don.

JEFFREY (V.O.)
Don... Oh my God...

He hides the photo again. He sees Dorothy's telephone. He memorizes the number - moving his lips with each digit. He goes to the front door and opens it quietly.

EXT. STAIRWAY - APARTMENT BUILDING - NIGHT

He looks out into the hall. It's empty.

INT. HALLWAY - APARTMENT BUILDING - NIGHT

He quickly goes to the back stairway and down the stairs. These steps are cement and his feet make echoing sounds which seem very loud. He goes through a door marked "EXIT"...

EXT. LINCOLN STREET - NIGHT

... and comes out, crosses a lawn and goes out onto the sidewalk.

He walks along taking in deep cleansing breaths. He looks at his watch. 2:30. He feels so confused, exhilarated, so uneasy. He secretly worries about what he's gotten into.

INT. BEAUMONTS' LIVING ROOM - NIGHT

Jeffrey enters the house. THE CAMERA RUSHES along the rug in the dark to a foot. The lights come on. PAN UP the leg to Mrs. Beaumont waiting in a chair, staring.

JEFFREY
(startled)
God... You scared me.

MRS. BEAUMONT
Is something wrong? What's happened to your face?

JEFFREY
Nothing... I'm fine.

MRS. BEAUMONT
You can't just stay out half the night and carry on, Jeffrey... There's got to be some order, Jeffrey. I thought it would have been nice to call your father when you got home but now it is much too late...

FADE TO:

INT. JEFFREY'S BEDROOM - DAY

Jeffrey gets out of bed and goes to the phone. He dials a number.

JEFFREY
Louise Wertham, please... Okay.
(waits)
Louise?... Jeffrey. Hi. What's up?
(pause)
MARRIED?! Good night! Louise! Are you kidding?
(long pause)
Well, Louise, I wish you a lot of luck and if things don't work out, I think you should go into comedy.

Jeffrey hangs up the phone hard. He shakes his head.

INT. BEAUMONTS' HARDWARE STORE - DAY

Jeffrey's drinking a cup of coffee behind the counter in the store. He thinks. He takes another drink of coffee and sets the cup down. He clasps his hands behind his back and begins pacing up and down.

JEFFREY
(to himself, out loud)
How can I help her? I can't tell her to go to Detective Williams... She'll think I'm a policeman... She has my address... She can go there... if she has to... I'll tell her... and she thinks I'm Don... her husband? Where the hell is Don? - maybe he died...

Jeffrey dials the phone.

JEFFREY
Hello?... Mrs. Williams?... This is Jeffrey Beaumont... Fine. Okay... Is Sandy there? Okay... Hi Sandy... Can you talk? He is?... Well, I guess I'll talk to you later on... It went okay. I'll tell you about it... Dinner?... Tomorrow night? Seven o'clock, yeah, sounds good... Okay... he's still in the hospital... Okay, yeah... See you tomorrow... thanks.

INT. HOSPITAL LABORATORY - DAY

The searching, mysterious MUSIC plays over while a DOCTOR is looking at various blood samples under a powerful microscope. Various sophisticated gadgets are seen in CLOSEUPS.

JEFFREY (V.O.)
This is what my father's disease looks like?

DR. GYNDE
Yes...

The BLOOD is seen in CLOSEUP. Cells are moving.

The Doctor makes a change in magnification. The cells are huge - then, even bigger. They are so big we can hear them moving.

EXT. "SLOW CLUB" - NIGHT

The parking lot is half-full. A strong wind is blowing trash around. Jeffrey parks his car...

INT. "SLOW CLUB" - NIGHT

... and enters the club. He speaks to the Maitre d'.

JEFFREY
A table in back, please.

MAITRE D'
Certainly.

Dorothy is singing her opening song as the Maitre d' seats Jeffrey.

JEFFREY
I'll have an ice-cold Heineken.

MAITRE D'
One Heineken, certainly, sir.

Jeffrey surveys the place after the Maitre d' leaves. It is very dark and smoky inside. He has trouble seeing, but suddenly he spots Frank sitting with some other GUYS watching Dorothy sing. They are sitting two tables away.

Frank is totally captivated by Dorothy's singing and is very serious-looking. He looks right up to her eyes. In his hand he works a small piece of blue velvet cloth with his fingers. Again her first number, "BLUE MOON," segues into "BLUE VELVET." This song she sings mainly to Frank. When it is over Frank continues watching Dorothy and everyone else applauds loudly.

Jeffrey drinks up his Heineken and goes back outside.

EXT. "SLOW CLUB" - NIGHT

He looks around at all the cars but none stand out as Frank's. He gets into his car and pulls out across the street, re-parks the car and waits.

DISSOLVE TO:

EXT. "SLOW CLUB" - NIGHT

Traffic roars past Jeffrey and in the distance several people exit the SLOW CLUB. Among them are Frank and his friends. They get into a black Ford Fairlane and drive out of the parking lot - down the highway. Jeffrey starts his engine and moves out after them. He has to gun the car up to sixty-five to catch up with them.

EXT. CITY STREETS - NIGHT

The mysterious MUSIC plays.

He follows them to an intersection where they turn off to the right. He waits at a light right behind them. Inside they are lighting cigarettes. The light turns green and Frank takes off. Jeffrey follows them through a dark area down by the docks. He follows them up a narrow street through dark factories.

EXT. FRONT STREET - NIGHT

Dark, low MUSIC now.

Up ahead, Frank parks his car. Jeffrey quickly pulls over and kills his lights and engine. He watches Frank and his friends enter an old apartment building next to a bookbinding factory. They disappear within. The electric lines above buzz loudly.

Jeffrey gets out of his car and walks up the deserted street. He reaches Frank's car which is making popping and clicking NOISES as it cools down. He looks at the license plates - walks a few paces ahead and then writes it down in his notebook. He continues on to the apartment building.

INT. LOBBY - FRANK'S BUILDING - NIGHT

Inside he looks at the names on the mailboxes. He sees a name - Frank Booth. The name gives him the chills. The apartment number is 26.

In the distance, he hears footsteps. He quickly leaves...

EXT. FRONT STREET - NIGHT

... and crosses the street down to his car. He gets in and waits. Frank comes out of the building and crosses to his car.

JEFFREY
(out loud to himself)
I'll bet I know where you're going.

He follows Frank as he pulls out.

DISSOLVE TO:

EXT. DINER PARKING LOT - NIGHT

Jeffrey discreetly parks just after Frank kills the engine on his car. He watches Frank leave the parking lot.

EXT. VACANT FIELD - NIGHT

He follows Frank through the same vacant lot where he found the ear. He seems to use the lot as a secret short cut to Dorothy's apartment.

EXT. DINER PARKING LOT - NIGHT

Jeffrey goes back to his car to wait.

DISSOLVE TO:

EXT. DINER PARKING LOT - NIGHT

A storm is building. There is a roar of thunder as Frank slams his car door as he gets in. His mouth twists into a smile as he guns the engine and leaves. Jeffrey waits till Frank is safely gone.

JEFFREY
(thinking out loud)
I shouldn't go in... I shouldn't... but I'm too curious... and I have to try to help her.

He then gets out of his car as the wind is building...

EXT. VACANT FIELD - NIGHT

... and runs through the vacant lot.

EXT. APARTMENT BUILDING - NIGHT

... to Dorothy's building.

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

He goes up to the seventh floor and knocks twice on 710. A moment passes, then the door flies open.

Dorothy looks as if she was expecting Frank to be coming back. Dorothy LOOKS BAD.

JEFFREY
Hi... can I come in?

DOROTHY
(looking around the hallway)
Yeah... hurry up though.

They go inside.

INT. DOROTHY'S APARTMENT - NIGHT

JEFFREY
Are you alright?

Dorothy breaks down crying.

DOROTHY
No... I'm not...

Jeffrey goes to her.

DOROTHY
Why are you here... whatiya want?

JEFFREY
... I... uh.

DOROTHY
(still crying)
I looked for you in my closet tonight...
(a little laugh)
It's crazy, I don't know where you came from but... I like you.

JEFFREY
That's not crazy... I like you too...

Dorothy looks up. They stare at each other for some time.

DOROTHY
I liked being with you last night.

JEFFREY
... same here...

There is a loud knocking on the door.

DOROTHY
(she starts to stagger)
Oh shit...

JEFFREY
(frightened)
Frank?... can you stand up?

DOROTHY
I'm alright... Go hide... This won't take long... Be quiet.

Jeffrey gets in the closet and Dorothy closes the door. She holds her head collecting her fragile self. Dorothy goes to the door and opens it. It's the Man with the Yellow Sports Coat - tonight he's wearing a purple sports coat and light blue double knit pants. His eyes are glazed and his face is broken out in a sweat.

YELLOW MAN
Frank gone?

DOROTHY
Yeah... but get outta here. He's comin' back.

YELLOW MAN
Bull...

DOROTHY
Alright, suit yourself.

YELLOW MAN
He's comin' back?... What for?

DOROTHY
(shaking)

'Cause he's comin' back, that's what for. Frank's got you really loaded tonight.

YELLOW MAN
(getting upset)
Yeah, maybe so... Frank's got me... and you... and really it's all thanks to Don... isn't it... remember that. Your husband was the one who started fucking my mind with drugs.

DOROTHY
Oh he forced you, huh?

YELLOW MAN
He's the reformed dealer though who wanted to turn himself in... he's the one that caused Frank to come and Frank's fucking us real good... I just feel so horny... I'm supposed to be here watching you why can't I be here fucking you. Listen... I know his cock's the size of a pin - let me give you the real thing... let me wet my whistle, baby.

DOROTHY
(cool, but real mad)
No way... get out... I'm gonna tell Frank. I'm gonna tell him what you said.

YELLOW MAN
Okay, I'm goin'... You'll see... I'll get you.

Dorothy kicks the door after he closes it, then she chains it. Jeffrey comes out of the closet.

JEFFREY
(talking softly)
Nice guy... Who's he?

DOROTHY
Who's it, you mean.

SUDDENLY, Dorothy starts to shake and cry.

Jeffrey grabs her and shakes her and holds her tight to him. She starts sobbing again.

DOROTHY (CONT'D)
Oh God... Don!!! Why can't I just die.

JEFFREY
(quietly, soothing her)
There you go again... stop saying that... You can make it.

DOROTHY
I can't... I can't. You think you know so much.

JEFFREY
Take it easy... What's goin' on anyway?... Why are you in so much trouble?

Dorothy is sobbing and Jeffrey is holding her. There is a long silence and she calms down.

DOROTHY
(whispering)
I... don't... okay. Just don't... just be with me.
(now very strangely)
Oh God... Come with me... Who are you... Come up here...

Dorothy takes Jeffrey through the kitchen and out the back.

INT. BACK STAIRWAY - APARTMENT BUILDING - NIGHT

... to a back stairway leading to the roof.

EXT. ROOFTOP - APARTMENT BUILDING - NIGHT

The storm is closer and the dark clouds move violently in front of a full moon. The wind continues to moan. They move to the roof top and Dorothy leads Jeffrey through the chimneys to the edge of the building. A very sad forlorn version of "Somewhere over the Rainbow" - creeps through the wind.

DOROTHY
(as she stares down)

Look...

JEFFREY
(turning to her quickly)
No.

DOROTHY
(continuing to look down, her eyes widening - she whispers)
Falling... Falling so low.

JEFFREY
No... Please, Dorothy... Why are you in so much trouble?

He moves closer to her.

JEFFREY (CONT'D)
Who is Don?

DOROTHY
(very crazy and angry)
Don?... Are you in with them?

JEFFREY
(whispering)
No. But you're in very big trouble.

DOROTHY
Why are you so interested? Why do you keep asking me?

JEFFREY
I came back to help you. You said do I let girls sneak into my house. You know where I live... if you need to... come to where I live... O.K.?

DOROTHY
Who are you? Maybe I'll need to... you like me, huh?

JEFFREY
Yes...

DOROTHY
(whispering)

... or do you just want me? I'm going to let you enter me now.

JEFFREY
No... I should go.

DOROTHY
Please... please stay.

She makes him kiss her... he really likes it. Once again, Jeffrey and Dorothy get VERY HOT. Dorothy and Jeffrey lie down on the roof. Dorothy cries out suddenly and bangs her head hard again and again against the roof.

JEFFREY
Why Dorothy?

We move very close to Jeffrey's ear as Dorothy's lips come up and whisper into it.

DOROTHY
Don? I have to make it hurt... I want there to be nothing again. Don!!!
(as she slams her head again and again)

She reaches up and clutches Jeffrey then pulls him down with a feverish kiss. Lightening cracks above them and the wind howls.

FADE TO WHITE:

FADE DOWN TO:

EXT. LINCOLN STREET - NIGHT

Jeffrey leaves the pool of light from a street light and walks into darkness. He continues down the sidewalk. He looks up at the starry sky. The stars are so far away - the feeling is cold and lonely.

DISSOLVE TO:

Darkness: There are bell tones sounding, and as each one sounds pin points of light appear on Mr. Beaumonts distorted dream face. He is trying to speak. He's trying to say "Jeffrey."

Another dark image appears. A robin sits in a tree at night. Very close. There is a slow low reverberating chirping sound.

Now Dorothy's apartment building at night. A very low angle looking up to the roof. Suddenly a pinpoint of red appears coming toward us from the roof. It flies toward us very fast growing larger until we see it is a red high-heeled shoe. As it fills the screen it becomes red lips of Dorothy's which open into a scream.

Jeffrey wakes in his room - terrified.

INT. BEAUMONTS' LIVING ROOM - NIGHT

Jeffrey is talking with Aunt Barbara in the semi-dark living room.

JEFFREY
Will you tell Mom when she gets home from the hospital that I've gone to dinner at Sandy Williams' house?

AUNT BARBARA
Okay honey... that sounds nice. Jeffrey... I think you've got termites in the house.

JEFFREY
Oh yeah?... Have you seen any?

AUNT BARBARA
I've seen a few.

JEFFREY
Well, I haven't seen any... I wouldn't worry about it... Look... I better go.

AUNT BARBARA
Okay honey.

Jeffrey leaves and Aunt Barbara moves about tapping on the walls. She moves into a dark area and taps. Something falls. She reaches down.

In EXTREME CLOSEUP we see a termite walking by her shoe on the thick carpet. Then in EXTREME CLOSEUP we see Aunt Barbara's fingers pinch the termite and bring it up in front of her thick glasses for a look. She looks at the termite, then looks back at the walls.

We GLIDE ALONG the dark walls of the house.

CUT TO:

INT. WILLIAMS' DINING ROOM - NIGHT

They all sit around the dining room table. They have their heads bowed in a prayer before dinner.

SANDY
We thank you in the name of the Father, the Son, and the Holy Ghost... Amen.

They start passing food around.

MIKE
Like I was saying... if you toss the ball like this, with your fingers just down here, that thing'll spin like a beauty... real straight.

DETECTIVE WILLIAMS
(teasing him)
Yeah? Then how come nobody caught anything last week?...

MIKE
(not laughing)
'Cause we had a bad day.

DETECTIVE WILLIAMS
You play any sports, Jeffrey?

JEFFREY
No...

MIKE
Looks like you'd make a good runner.

JEFFREY
Well...

MIKE
I mean, you don't exactly have the build for a football... I mean... no offense.

Jeffrey looks around and sees Sandy looking at him. She then gives a stern look to Mike. Then Mike and Sandy both look at Jeffrey.

JEFFREY
(not offended)
No... you're right.

MIKE
I mean... some guys play anyway but they usually get slaughtered.

JEFFREY
Yeah, well I never wanted to get slaughtered much.

MIKE
(not getting any humor)
Well, most guys don't. I mean that's the point... You all mind if I take my vitamins?

MRS. WILLIAMS
No, Mike... but there are vitamins in the food, you know.

Everyone laughs.

MIKE
Yeah, but I gotta supplement that... I gotta take a bunch of zinc too. The body is like a machine. EVERYTHING has got to stay in perfect tune for perfect health. That's what I'm interested in.

Sandy looks at Mike.

MIKE
Oh yeah... and a few other things.

Everyone laughs again.

SANDY
We've got some Heinekens.

DETECTIVE WILLIAMS
Yeah... I like Bud myself.

SANDY
I'll get it. Mike, whatiya want?

MIKE
I guess another glass of water.

Sandy and Jeffrey share a look.

DISSOLVE TO:

INT. WILLIAMS' BASEMENT - NIGHT

Mike and Sandy are sitting on a couch in the basement. Jeffrey is sitting on a chair nearby. The television set is on.

MRS. WILLIAMS
(calling downstairs)
Who wants dessert? It's blueberry pie... and ice cream.

Jeffrey and Sandy say "yes."

MIKE
None for me, thanks.

Jeffrey looks over at Sandy. Mike sees this. There is more tension growing.

MIKE
(referring to T.V.)
What are watchin' this junk for?

SANDY
You can change it if you want to.

MIKE
I don't know why we have to watch T.V.

SANDY
Mike. We don't have to watch it. Come on.

Mrs. Williams comes downstairs carrying a tray with dessert.

MRS. WILLIAMS
Here you are... Would anyone like coffee?

JEFFREY

That sounds great!

MRS. WILLIAMS
Anyone else?... Alright Jeffrey, just a minute.

Mrs. Williams goes back upstairs. Jeffrey and Sandy start eating their dessert. Sandy watches Jeffrey happily wolf down his pie. Mike stands up.

MIKE
I'll be right back.

He leaves as if he's going to go upstairs. Once around the corner he stops and listens to see what Jeffery and Sandy will say to one another.

SANDY
Well, how did it go?... What happened?

JEFFREY
Well... I've found out some things... nothing really for certain... There are some strange people involved.

SANDY
What did you see?

JEFFREY
Well...
(looking around, feeling funny)
Maybe we should discuss this somewhere else... you know what I mean?

Just then, Mrs. Williams starts down with the coffee for Jeffrey. She sees Mike at the bottom of the stairs. This seems strange to her.

MRS. WILLIAMS
Mike?... Are you alright?

Mike starts upstairs.

MIKE
(mumbling)
Yes.

Downstairs, Jeffrey and Sandy hear that Mike was close by. Mrs. Williams and Mike pass on the stairs and Mrs. Williams enters the basement. She throws Sandy a concerned look. Just then, Mike calls downstairs.

MIKE
Sandy?... Could I talk to you a minute?

SANDY
(calling up)
Sure... just a sec...
(to Jeffrey)
Excuse me.

INT. WILLIAMS' LIVING ROOM - NIGHT

Upstairs, Mike is by the front door.

MIKE
Come on out a minute, okay?

SANDY
Okay...

They leave.

INT. WILLIAMS' BASEMENT - NIGHT

Downstairs Mrs. Williams picks up some dishes.

MRS. WILLIAMS
Please excuse me a moment, Jeffrey, and I'll get to the dishes.

JEFFREY
Sure thing... please don't worry about me... Can I help you with the dishes?

MRS. WILLIAMS
Nice of you to offer, Jeffrey, but certainly not... just relax and enjoy your coffee... I'm sure Sandy will be back soon.

Detective Williams comes to the top of the stairs and calls down.

DETECTIVE WILLIAMS

Jeffrey?

JEFFREY
Yes?

DETECTIVE WILLIAMS
If you want to come up a minute, I'll show you some pictures.

INT. DETECTIVE WILLIAMS' STUDY - NIGHT

Jeffrey enters Detective Williams' study.

DETECTIVE WILLIAMS (CONT'D)
Take a look at these... These are the photos of the vacant lot where you found the ear. You might find them interesting.

Jeffrey begins going through the pictures. They are 8 X 10 black and white prints. Mostly they are pictures of weeds, but they look quite beautiful in an abstract way. As he goes through them...

JEFFREY
These are beautiful... How's the case coming?

DETECTIVE WILLIAMS
Okay.

JEFFREY
Anything you can tell me?

DETECTIVE WILLIAMS
The criminals are winning.

JEFFREY
Is that why you say it's horrible?

DETECTIVE WILLIAMS
Yes...

JEFFREY
I guess you've seen some bad things.

DETECTIVE WILLIAMS
Yes I have - so bad I wouldn't poison your mind by telling you...

JEFFREY
Why do you do it?

DETECTIVE WILLIAMS
I won't let the bastards get me up against the wall... It's an act of defiance...

JEFFREY
Yeah. I get it.

Suddenly Jeffrey sees something in the black and white photos. A piece of cloth in the grass. Carefully he asks.

JEFFREY
What is this? What color is it?

DETECTIVE WILLIAMS
(leaning over to see)
Blue. It's Blue Velvet.

Sandy comes into her father's study looking upset. Detective Williams puts the photos away.

SANDY
Can I use the car for a while?

DETECTIVE WILLIAMS
Sure. What's up?

SANDY
I want to buy Jeffrey a Dairy Queen.

JEFFREY
A Dairy Queen?
(he holds his stomach)
Oh yeah? Sure, that sounds great.

CUT TO:

INT. WILLIAMS CAR / NEIGHBORHOOD STREET - NIGHT

Jeffrey gets in and Sandy starts the car. She pulls out. They drive away.

JEFFREY

What's with Mike?

SANDY
He got a little jealous.

JEFFREY
I'm sorry, I didn't...

SANDY
It's okay... Don't worry about it...

The car glides along.

Jeffrey and Sandy smile at one another. They drive on.

SANDY
You want a Dairy Queen?

JEFFREY
No way... I'm about to blow up.

INT. WILLIAMS CAR / CHURCH - NIGHT

Sandy laughs as she pulls the car curbside in a quiet street by a church. The church pipe-organ music drifts softly into the night.

SANDY
You want to tell me about it?

JEFFREY
... OK... It's a strange world, Sandy... this is what I have found out... What I think I have found out... Dorothy Vallens is married to a man named Don... they have a son... I think the son and the husband have been kidnapped by a man named Frank who has now cut off both of Don's ears. I think he is holding them to make her do things for him... I think she wants to die... the ears were for her a warning to stay alive... there is another man involved... I call him the "yellow man"... you saw his back the other day in the hall at her door... I don't know what he does but I think he's on drugs supplied by Frank... Frank is a very dangerous man.

SANDY
(quietly)
Wow... Should you tell my father?

JEFFREY
I don't see how I can... and I can't prove any of this... I got all this information illegally... also it could get you in trouble.

SANDY
You saw a lot in one night...

JEFFREY
... Actually... I've been in twice...

SANDY
(uneasy)
Twice... without her sensing anything?

JEFFREY
(lying)
Yes...

SANDY
(pausing)
Did you see her undressed?

JEFFREY
Yeah... I mean... a little... you know.

SANDY
Yeah?

JEFFREY
(a searching, slight smile)
That doesn't bother <u>you</u>, does it?

SANDY
Who, me? Why should it?

JEFFREY
(seeing some jealousy and happy for it)
That's what I thought.

SANDY
You're sure right... It is a strange world...

JEFFREY
Why are there people like Frank... Why is there so much trouble in this world...?

SANDY
I don't know... I had a dream... in fact... the night I met you...
(she reflects silently on this before proceeding)
... in the dream the world was dark because there weren't any robins... you know, birds... robins... and in the dream the robins stood for love... and all of a sudden thousands of robins flew down and brought this blinding light of love... and it felt like that love would be the only thing that would make any difference... I guess... until the robins come there is trouble...

JEFFREY
Yeah I guess so...
(he turns to her)
You're a neat girl...

SANDY
So are you...
(laughs)
I mean you're a neat guy. We better get back.

JEFFREY
I guess so... you want to help me watch Frank?... I'm going to stake out Frank's place tomorrow... with a camera.

Sandy starts the car and pulls out into the street. They begin driving back.

INT. WILLIAMS CAR / NEIGHBORHOOD STREET - NIGHT

SANDY

No, silly - I'm still in school you know... but I'll meet you after school and you can tell me what you've learned. You better be careful, Jeffrey.

JEFFREY
I will. I'll pick you up on the same corner at three thirty-five, okay?

They pull up in front of Jeffrey's house.

SANDY
Okay... be careful.

JEFFREY
Okay, Sandy.

EXT. BEAUMONTS' HOME - NIGHT

Jeffrey gets out of the car. He goes around to her side and looks down at her in the car. She looks very beautiful. He stands there for a moment.

JEFFREY
Can I give you a kiss good night?

SANDY
(pauses, trembling)
You better not, Jeffrey...

JEFFREY
Okay... okay.

SANDY
Goodnight.

JEFFREY
See ya tomorrow...

Sandy slowly drives off. Jeffrey watches her go then turns and goes inside his house.

INT. BEAUMONTS' LIVING ROOM - NIGHT

The house is very dark and quiet. Jeffrey finds a note by the one table light is on. The note is from his mother. It reads, "Jeffrey hope you enjoyed yourself. See you at breakfast. Love Mom." A

postscript is written on the note by Aunt Barbara. "Jeffrey, honey, I found these. Love, Aunt Barbara." Jeffrey sees that Aunt Barbara has left him two dead termites. He picks one up and studies it.

Again we see a huge CLOSEUP of a termite in the half-light. Jeffrey shakes his head in amusement.

INT. JEFFREY'S ROOM - NIGHT

Jeffrey paces nervously. He picks up the phone and mouthing the numbers he dials Dorothy's number. There is a "click" but no one speaks. Jeffrey instinctively speaks.

JEFFREY
Hello?

FRANK (telephone V.O.)
Speak to me Fucker.

Jeffrey hangs up immediately. He's scared.

JEFFREY
(to himself)
Stupid!! So stupid... now she might be in even more trouble with Frank. I hope not. I hope not... tomorrow I have to find out more about Frank.

INT. BEAUMONTS' CAR / FRONT STREET - DAY

Jeffrey has a camera taped and rigged to the dashboard aimed at the front door of Frank Booth's apartment building. The camera is covered with a cardboard shoe box. Jeffrey is eating a sandwich which was wrapped in wax paper and is waiting and watching.

A LADY steps out of the building and begins walking down the steps. Jeffrey reaches over and removes the shoe box and quickly takes two pictures.

We see a MAN walk down the street and turn up the steps. Jeffrey shoots, but really only gets the back of the man.

JEFFREY
Damn!

He replaces the cardboard box and continues eating.

DISSOLVE TO:

INT. BEAUMONTS' CAR / FRONT STREET - DAY

Later in the day. Jeffrey sits waiting. He looks at his watch. It says 2:00.

As he looks up he sees Frank getting out of a car with another man... the Yellow Man. They head for Frank's building. Jeffrey hurriedly removes the shoe box and begins snapping pictures. They mount the steps and disappear within the old dark structure.

JEFFREY
Wow...

DISSOLVE TO:

INT. BEAUMONTS' CAR / FRONT STREET - DAY

Jeffrey's watch - the hand - time lapses around to 3:00.

JEFFREY
(out loud to himself)
Fifteen more minutes.

Just then, he sees movement and takes the box off the camera. He starts shooting as TWO MEN come out the door. It is the Yellow Man and a man who is very well dressed with wavy hair and a mustache. He carries an alligator-skin briefcase. FRANK HAS DISAPPEARED. Both are talking together and now laughing. Jeffrey takes five or six pictures and then tries to cover the camera as they approach. The box falls. The Yellow Man looks, but Jeffrey gets the box back in time and pretends to be looking in the glove compartment.

The two men walk right by Jeffrey and get into the car behind his. Jeffrey decides to follow them. He waits a few seconds and starts off.

EXT. CITY STREET - DAY

They drive through town...

EXT. FACTORY BUILDING - DAY

... to a large factory building, park and go up a flight of metal stairs on the side of the building. Jeffrey steps into the shadows and watches them. At a metal landing they stop. He sees them

standing on their tip toes in order to see something in the distance. The man with the alligator briefcase is laughing with the Yellow Man at what he sees. He grips the Yellow Man on the shoulder. Jeffrey cannot see what they see from his vintage point. He looks at his watch. "3:25".

JEFFREY
You gotta wait for me Sandy... I'm on a real roll.

He quickly takes a picture of the two of them on the staircase.

EXT. ALLEY - DAY

... then he goes down an alley in the direction they were looking. At the end of the alley he turns left and stops short.

EXT. COLD STORAGE COMPANY - DAY

He sees a crowd of people, an ambulance, and two police cars. He walks closer. Through the crowd he sees a broken window. Hanging in the window is a dead man. Blood is dripping out of a huge wound to the head.

On the sidewalk in front of the building a woman is lying in shock. Her legs have been brutally broken and are angled back toward her head in horrible positions. Jeffrey stands next to two black guys. Suddenly one of the police officers start pushing everyone away. Jeffrey turns to them.

JEFFREY
What happened?

GUY #1
He was blown away man... can't you see?

GUY #2
That cracker was the biggest dealer in this section of the city, brother... the police are going to find more drugs in there than you can believe... It's a speedball heaven in there.

JEFFREY
Oh yeah? What about the woman?

GUY #1

Probably just a whore he happened to be with at the time.

JEFFREY
Man oh brother...

GUY #1
This is the way the world is my man... take a good look...

Jeffrey takes a last look before checking his watch and hurrying off.

CUT TO:

EXT. CENTRAL HIGH SCHOOL - DAY

Jeffrey drives up to the corner where Sandy is standing. She is frantically looking around. Jeffrey stops for her.

SANDY
(looking beyond the car)
GO ON!!!... GO!

Jeffrey looks around. A big FOOTBALL PLAYER is running up to a chain link fence across the street, but it's too late - Mike sees Jeffrey. Everything stops for a moment. Then, Mike runs off.

SANDY
Oh great...

INT. BEAUMONTS' CAR / CENTRAL HIGH SCHOOL - DAY

Sandy goes around and gets in the car.

SANDY (CONT'D)
You were late.

JEFFREY
I'm really sorry.

SANDY
What am I going to do?

JEFFREY
You want to go talk to him?

SANDY
Yeah, but... I don't think it's going to do much good... Let's go... I'll try to talk to him later.

CUT TO:

INT. DINER - DAY

Jeffrey and Sandy are sitting in the diner in a different booth, but having the same things as before.

SANDY
You know, that cheese is practically all chemicals...

JEFFREY
That's what makes it so good... You wanta hear what I saw today?

SANDY
Shoot...

JEFFREY
Number one... I saw the Yellow Man go into Frank's building, laughing with Frank. Now... the only trouble is... what does this prove?

SANDY
(thinking)
Nothing really, but it's interesting... they know each other... they seem to like each other.

JEFFREY
Maybe. But I think the Yellow Man is on drugs. I think Frank supplies him.

SANDY
Oh yeah?

JEFFREY
Number two... I saw the Yellow Man come out. This time with a well-dressed man with an alligator briefcase. They drove down this factory building and stood on

a staircase looking at something in the distance. Number three... now get this... In the distance was a murder... a drug dealer shot to death and a woman with her legs broken...

SANDY
Jeffrey!!

JEFFREY
Then these guys told me the police will find a huge amount of drugs inside the dead man's place.

SANDY
I can't believe what you are finding out... Are you going to continue with this. Are you going back to her apartment?

JEFFREY
Yeah...

SANDY
Jeffrey?... Why?

JEFFREY
I'm seeing something that was always hidden. I'm involved in a mystery... I'm learning... and it's all secret.

SANDY
You like mysteries that much?

JEFFREY
Yeah... you're a mystery... I like you... very much.

Jeffrey stands up and moves to her side of the booth. They stare at each other.

SANDY
Oh yeah?

Jeffrey leans over and kisses her gently. She pulls away.

SANDY

Don't... please, Jeffrey.

Jeffrey looks at her for a moment.

JEFFREY
You worry about me really?

SANDY
Yes... is that so surprising?... Yeah I worry... a lot. I got you into this.

CUT TO:

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey winds his way up the staircase of Dorothy's apartment building. He hesitates before crossing to Dorothy's door. He knocks on the door and Dorothy opens it.

DOROTHY
Come in.

JEFFREY
Hello.

INT. DOROTHY'S APARTMENT - NIGHT

Dorothy closes the door. She chains it.

They kiss. The kiss gets hotter. The feeling begins.

They move down the hall to the back bedroom. They've never made love there. As they hurriedly undress Jeffrey sees the pointed child's hat with the propeller. He picks it up and spins the propeller. It makes a bit of music. Dorothy shrieks as she lurches toward Jeffrey grabbing his hand, stopping him from turning the tiny propeller. She gains some control of herself. Jeffrey releases the hat into her hand.

DOROTHY
It used to make me laugh... but...

JEFFREY
I'm sorry... maybe I better go Dorothy.

DOROTHY
Yes... Frank-

JEFFREY
Frank is coming?

DOROTHY
No... how could he?... Don't go. You think I'm crazy, don't you? I want you to stay.
(crying)
... don't hate me.

JEFFREY
(very nervous)
I sure don't hate you...

DOROTHY
I'm not crazy...
(thinking)
I know the difference between right and wrong...

JEFFREY
That's good.

Jeffrey moves to get out of bed.

DOROTHY
(she poses)
Do you like my body?

JEFFREY
Sure I do...

She moves closer to him, towards his back touching it with her tongue. She gets down in a pose and holds it.

DOROTHY
I'm a statue... you can feel me... you can do anything you want.

Jeffrey's hands find her flesh and move about.

DISSOLVE TO:

Jeffrey and Dorothy are making love in her bed in almost total darkness.

DOROTHY
(dreamily)
What do you want to do?

JEFFREY
I'm doing it.

DOROTHY
Are you a bad boy?

JEFFREY
Whatiya mean?

DOROTHY
Do you want to do bad things?
(very dreamy)
Anything... anything.

JEFFREY
(whispering hot)
What do you want?

DOROTHY
I want you to hurt me...

JEFFREY
No... I told you... I don't want to hurt you. I want to help you... I think I know some of what is happening to you...
(she doesn't react)
... Dorothy? Frank has your husband and son... Dorothy? Doesn't he? You have to do something Dorothy... go to the police.

DOROTHY
No police!!!...
(pushing herself back against the headboard; then frantic)
No police!!

Suddenly, Dorothy gets very odd. She turns into a little girl. She has a frightening little girl smile.

DOROTHY
You like to open me... don't you?

JEFFREY

Yes.

DOROTHY
(thinking with a grin)
What if I told Frank that you opened me?

For just one quiet moment we see the stairway to Dorothy's apartment. It is empty. Then back to Jeffrey and Dorothy.

JEFFREY
That wouldn't be too good, would it?

DOROTHY
Frank would open you.

JEFFREY
Okay... I know you've been scared... now you want to scare someone.

DOROTHY
(smiles very strangely)
Does that scare you?

JEFFREY
Shut up...

DOROTHY
Beeeee careful...

JEFFREY
(scared and mad)
Come on Dorothy.

DOROTHY
What if Frank came over here and found us?

The curtains in the kitchen bellow out with an eerie gust of wind.

JEFFREY
Look, snap out of it, will ya?

DOROTHY
Kiss me...

They kiss.

DOROTHY (CONT'D)
Do you love me?

JEFFREY
Do you love me?

DOROTHY
I asked first.

JEFFREY
Sometimes I think I do.

DOROTHY
And sometimes you think you don't?! Well, get away then!

She bolts up.

JEFFREY
Wait a minute... Wait... Whatiya want? For cryin' out loud!

DOROTHY
Just get outta my bed.

She hits out at Jeffrey and strikes him in the face. Jeffrey struggles with her to keep her from hitting him again but she breaks loose and slams out at his face again. He pushes back hard and her head actually hits the wall. She smiles through the pain.

JEFFREY
Oh God... are you alright.

She falls on him and smothers him with kisses.

DOROTHY
See... see how you hurt me? Now... Open me... enter me.

Jeffrey moves on top of her in the darkness.

We move very close to Jeffrey's ear as Dorothy's lips come up and whisper into it.

DOROTHY
I love you Don with all my heart.

JEFFREY
No... it's not Don.

But he can't stop himself or her from making love.

DOROTHY
Come inside me. Oh yes, oh yes, oh yes.
(very frantic)
Oh yes, oh yes, oh yes.

The movement subsides. There is silence in the room, except for breathing.

JEFFREY
I didn't mean to hurt you.

DOROTHY
Shhhhhh... Now I have your disease.

JEFFREY
You... what?

DOROTHY
You put your disease in me... your semen... it's hot and full of disease.

JEFFREY
There's no disease, I can tell you.

DOROTHY
Men are crazy... then they put their craziness into me... then it makes me crazy... then they aren't so crazy for awhile... then they put their craziness in me again...
(starts crying)
... it's burning me... but I love you. I do, I do... Did you know that? Did you know that I love you?

JEFFREY
(very apprehensive)
I'm glad you do...

DOROTHY
There's so much I want to tell you... I'm in so much darkness though with things

moving... there is darkness sucking me. It's kissing me and darkness is entering me... in every hole. It's opening me to a death.

JEFFREY
Dorothy. no!

DOROTHY
(whispering)
If I die, then they'll be free. It's getting late, isn't it? I can tell... it's a cold feeling when it's late... It's warm then it gets cold. Jeffrey... I feel it getting cold.

JEFFREY
You called me Jeffrey...

DOROTHY
I did... are you?

JEFFREY
Yes...

DOROTHY
Why are you here?
(Jeffrey gets on top of her again)
Hmmmmmmmm!!!! Ok.

JEFFREY
No... not really...
(they kiss - very hot)
but also because I really want you to be alright.

Dorothy stops and looks at him - she holds his face. She starts to cry.

DOROTHY
You do... you really do.

She continues holding his face - looking in his eyes crying openly... she pulls him down to her.

DOROTHY
Jeffrey... Jeffrey... Jeffrey.

Jeffrey smiles.

JEFFREY
I guess I should go.

DOROTHY
I want you to stay with me.

JEFFREY
I think I better go...

INT. DOROTHY'S APARTMENT - NIGHT

Later. Jeffrey is dressed and Dorothy comes out of the bathroom in her robe. She is combing her hair. One or two lights are on now. She looks at Jeffrey and smiles, brushes some of his hair back from his face.

DOROTHY
You're my special friend, aren't you?
(whispers)
I have you inside of me still...
(big smile)
It helps me... I need you...

Jeffrey doesn't know what to say. He starts walking toward the door with Dorothy beside him.

JEFFREY
(lying)
I'll call you.

DOROTHY
Okay... soon? Do you think I'm too fat?

JEFFREY
What?

DOROTHY
I'm getting a little bit fat... I hate that.

JEFFREY
You look beautiful to me...

She pats her hips.

DOROTHY
Right in here... fat, fat, fat.

Dorothy takes the chain off the door and opens it. The hall is empty. There is some noise on the stairs. Suddenly, Frank and TWO FRIENDS of his come into view on the stairway.

JEFFREY
(to Dorothy)
Oh no.

DOROTHY
(her eyes glaze over - she's gone again)
No...
(calling out to Frank)
Hi baby.

FRANK
Who's this fuck?

DOROTHY
He's a friend... from the neighborhood... we were just talking.

FRANK
(to Jeffrey)
From the neighborhood?

JEFFREY
(trembling bad - he sees Dorothy's eyes)
Yeah...

FRANK
Neighbor, huh? What's your name, neighbor?

JEFFREY
Jeffrey.

DOROTHY
He's a nice kid, Frank.

FRANK
(slowly)

Shut the fuck up.
(to Jeffrey)
You like telephones? Huh?... You wanta go for a ride?

JEFFREY
No thanks.

FRANK
No thanks... what does that mean?

JEFFREY
(very carefully)
I don't want to go.

FRANK
Go where?

JEFFREY
On a ride.

FRANK
A ride?... Hell, that's a good idea... okay, let's go. Hey, let's go.

Frank grabs Jeffrey and pulls him along.

FRANK (CONT'D)
(to Dorothy)
Come on... We're goin' for a joy ride.

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Frank takes Jeffrey on a wide-eyed terror walk down the stairway.

CUT TO:

INT. FRANK'S CAR / CITY STREETS - NIGHT

Frank and Dorothy are in the front seat. Jeffrey is sandwiched between two very dirty strange guys in the back. Frank is driving very fast and very crazy. Sitting next to him on the front seat is a police radio which periodically blares out police reports. At the lights, when they turn green, Frank lays rubber.

FRANK

Where you wanna go? I know!... We gotta see Ben... We gotta, right?

PAUL
(laughing)
Yeah... we gotta see Ben...

The car roars through a seedy street lined with bars and clubs. Liquor and sex shop signs glow in hot neon colors. They are blurred visions because of the speed of Frank's car.

Driving music plays. Frank careens dangerously down various narrow streets, just barely making turns. The Ford bounces off several curbs. Dorothy occasionally steals a glance back at Jeffrey. She squeals out loud - sometimes with glee, mostly in fear.

Raymond and Paul laugh with Frank, yell out or light cigarettes.

EXT. "BARBARY COAST" - NIGHT

Frank finally gets to where he's going - a corner bar - and skids to a hault. They all pile out. Frank grabs Jeffrey.

FRANK
Come on... I wancha to meet a frienda mine. Raymond, get enough beer for Ben too.

RAYMOND
Okay Frank...

FRANK
(to Jeffrey)
What kinda beer do you like?

JEFFREY
(just says it)
Heineken...

FRANK
FUCK THAT SHIT... PABST BLUE RIBBON!!!

He grabs Jeffrey and pushes him into the bar.

INT. "BARBARY COAST" - NIGHT

Moving fast now, they go through this dark frightening place. Frank has Jeffrey by the neck forcing him faster. In the back there is a black man fondling a white girl near a doorway.

INT. BACK ROOM - "BARBARY COAST" - NIGHT

They go through the door to a back room. A few naked girls are there near beds with curtains around them. One girl lies on her bed with dried vomit around her head and pillow. Suddenly Frank spots his friend Willard. He runs toward him violently and grabs him by the throat.

FRANK
Hey shithead... that's the last time I get you high and watch you freak out - motherfucker you tore my coat and I lost my lucky piece of blue velvet, man.

INT. DETECTIVE WILLIAMS' STUDY - NIGHT

FLASHBACK

to the black and white photo of a piece of cloth in the weeds in the vacant lot.

JEFFREY (V.O.)
What color is it?

DETECTIVE WILLIAMS (V.O.)
It's blue... blue velvet.

INT. BACK ROOM - "BARBARY COAST" - NIGHT

RESUME GROUP

WILLARD
Hey Frank I'm sorry buddy...

FRANK
Yeah?... get ready for a love letter... When you least expect it.

WILLARD
Frank... please man.

FRANK
A big love letter...

Frank pushes him down on the bed with the dried vomit whore. They leave Willard...

INT. STAIRS AND LANDING - BEN'S APARTMENT - NIGHT

... and go up a flight of dirty wooden steps. Frank bangs on a door at the first landing. Raymond joins him with a case of Pabst Blue Ribbon Beer.

FRANK
Hey Ben... OPEN UP... It's Frank.

A tall, slender man with a smoking jacket and a mustache opens the door. It's BEN. His voice is very horse from years of smoking.

BEN
(very gracious)
Frank... Come in.

FRANK
Hey, I brought some friends... and some beer.

BEN
Fine... Welcome... Come sit down.

INT. BEN'S APARTMENT - NIGHT

The apartment is very large. All the furniture is over-stuffed. In the room there is a very much over-weight WOMAN dressed in black and a greasy-looking COUPLE. On the couch, a YOUNG WOMAN plays with a large doll.

FRANK
(getting higher all the time)
Suave... goddam are you suave, you fucker. You want some beer?

BEN
(smiling)
Certainly Frank...
(to the fat woman)
Darling, get some glasses. We'll have some beer with Frank. Won't you sit down?

Everyone kinds of mills around. Paul sits down in a chair and starts laughing at some private joke in his head.

FRANK
Shit Ben! How the shit are ya?

BEN
Fine Frank... Fine. How are you?

FRANK
Fuckin' good, real fuckin' good. You know this little tid bit, Dorothy, and this thing, here,
(referring to Jeffrey)
is a neighbor. What the shit we're doin' with a neighbor, I don't know... goddam!!!
(referring to Ben)
This is the suavest guy I know... look at you... You're one beautiful fucker, Ben. I love this jacket and that cigarette holder of yours... shit, that is too fuckin' much... Where's those glasses... this beer's gonna get too warm. I can't stand fuckin' warm beer... it makes me puke.

BEN
Darling, where are the glasses?... Oh... here they are.

The Big Lady brings the glasses in and sets them on the card table. She looks worried. She gives a helpless pleading look to Ben.

FRANK
Raymond! Where's the fuckin' beer?

RAYMOND
Right here Frank... You want me to pour it?

FRANK
No, I want ya to fuck it... Shit, yes... pour the fuckin' beer.

RAYMOND
There ya go...

FRANK
Good, let's drink up.

BEN
To your health, Frank.

FRANK
Shit... let's drink to something else... let's drink to fuckin'. Say here's to your fuck Frank.

BEN
If you like Frank. Here's to your fuck... cheers.

Frank's friends, Paul and Raymod, laugh.

FRANK
(laughs loud)
Cheers... Suave man... you're so fuckin' suave. WE LOVE BEN! Here's to Ben!...

Frank slaps Jeffrey in the face.

FRANK
Hey neighbor... Here's to Ben.

JEFFREY
(stunned, grabbing his face)
Here's to Ben...

FRANK
Do you see, Ben?... I can make him do anything I fuckin' please.

Ben goes to Jeffrey.

BEN
Thank you neighbor... let me see your face... did he hurt you?

Jeffrey shows him.

BEN (CONT'D)
Oh... my...

Suddenly Ben slugs Jeffrey in the stomach. Jeffrey doubles over.

BEN (CONT'D)
Is that any better?

Frank almost dies laughing. Everyone else joins in. Ben turns to Frank.

BEN
Frank, I have something for you. Excuse us everyone.

FRANK
EXCUSE US por favor! Hey... let Tits see her kid.

As Jeffrey tries to catch his breath, he sees tremendous emotion fill Dorothy's face. She rushes forward. Raymond grabs her by the arm and takes her into another room. Jeffrey hears her crying out. He hears a small boy.

DOROTHY (V.O.)
Donny, oh my Donny...

DONNY (V.O.)
Mommy!

INT. BACK ROOM - BEN'S APARTMENT - NIGHT

Dorothy is sobbing and clinging to Donny. He is crying and gripping her like a small monkey would grip its mother. Suddenly Donny breaks away, screaming.

DONNY
Mommy. You left me... you stopped loving me.

He hits his mother over and over.

DOROTHY
(screaming)
No! No!! I love you...

INT. BEN'S APARTMENT – NIGHT

Frank takes some pills out of his pocket and drinks them down with his beer. Frank goes into an adjoining room with Ben and confers with him in the corner. Jeffrey looks extremely nervous. He can

see Ben and Frank in the mirror. He sees Ben give Frank a wad of money and some papers. Frank continues talking while he puts the money and papers away in his pockets. Jeffrey hears Frank say something to Ben.

FRANK
(his voice in the distance)
Gordon went right up to them – in broad daylight of course - 'cause he's the man, right? And he took all those drugs away. It was beautiful.

Frank turns away from Ben.

FRANK
(coming back into Ben's living room)
Okay... let's hit the fuckin' road... we're givin' our neighbor a joy ride... let's get on with it. Bye, Ben... Ya wanna go on a joy ride with us, anyone? You?
(looking around)

Dorothy rejoins the group. She's in a state of shock. Frank pinches her cheek.

FRANK (CONT'D)
No smile for Frank? No? Okay, fuck it... Let's go. Oh you wanna come with Raymond?

Raymond has picked up the greasy girl.

BEN
See you Tuesday, Frank.

FRANK
Right Ben... LET'S GO FUCK. I'll fuck anything that moves...

<u>EXT. "BARBARY COAST" - NIGHT</u>

They leave and pile back into the car.

<u>INT. FRANK'S CAR / CITY STREETS - NIGHT</u>

Now there are four in the back. Raymond starts necking with the Greasy Girl. They speed on into the night. Frank drives through various dark streets...

INT. FRANK'S CAR / HIGHWAY - NIGHT

... then out onto a highway and goes over 100 mph down a two-lane highway.

FRANK
(to Jeffrey)
Hey?... You like to walk.

JEFFREY
What?

FRANK
Let's take our neighbor out... Let him fuckin' walk back.
(laughs)

As Frank is driving Jeffrey sees Dorothy nervously look at the road and surrounding countryside, then questioningly at Frank. She senses something about where they are going.

DOROTHY
Where are we going, Frank?

FRANK
Hey... Tits... I'm taking your neighbor to the country... maybe something for you too...

DOROTHY
(very anxious)
Frank?

FRANK
You want to see him too, right?

DOROTHY
Yes, but...

FRANK
Then, shut up!

Frank sees Dorothy look back at Jeffrey.

FRANK (CONT'D)
Hey... What's this fuck got to do with anything...

INT. FRANK'S CAR / DIRT ROAD - NIGHT

Frank angrily swerves the car off onto a small dirt road bouncing down it, screeching to a halt near an orchard of trees. He turns violently around to Jeffrey.

FRANK
What are you lookin' at?

JEFFREY
Nothing...

FRANK
(locks eyes with Jeffrey; long pause)
Don't look at me, Fuck... I shoot when I see the whites of the eyes.
(takes helium)
You like me?...

Jeffrey is quiet.

FRANK
(still high voice)
Look at these... What are these?

DOROTHY
Come on, Frank... Let's go... Please.

Frank is doing something to Dorothy's chest but Jeffrey can't see.

FRANK
Don't say PLEASE, Fuckhead... WHAT ARE THESE?

DOROTHY
Those are my breasts.

FRANK
Can I feel 'em?

DOROTHY

If you want to.

Frank takes helium.

FRANK
Baby wants to pinch 'em.

She winces and tries to pull away.

FRANK (CONT'D)
What's the matter? Give 'em back. They're just a little red, that's all... let me feel 'em again. Come here.

Frank pulls her over and starts to pinch her again. It really hurts her and she is frightened and in pain.

JEFFREY
Hey... leave her alone.

Frank pretends not to hear Jeffrey and pinches Dorothy's breasts real hard. She stifles a scream. Jeffrey gets mad. He hits Frank hard in the face. Everyone is deadly silent as Frank turns to Jeffrey. Frank stares at Jeffrey.

FRANK
NEXT!... out of the car fuck... HELP HIM OUT, RAYMOND!!

EXT. FRANK'S CAR / DIRT ROAD - NIGHT

Frank gets out and presses his face against the rear window. His distorted face is hideous. He opens the back door. Raymond and Paul grab Jeffrey and pull him out of the car. The Greasy Girl laughs nervously.

DOROTHY
Frank... he didn't mean it. Leave him alone... come on. He didn't mean it.

FRANK
Shut up... Gimme your lipstick.
(takes gas)
... Hey, pretty, pretty...

Dorothy doesn't move fast enough so Frank dumps her whole purse out on the front seat and grabs the lipstick and a flashlight. He puts lipstick heavy onto his lips.

While Raymond and Paul hold Jeffrey. Frank kisses Jeffrey all over the mouth. Jeffrey tries to hit Frank and pull away, but Raymond and Paul have a hold of him. Jeffrey looks very strange with these big blotches of red lipstick on his face and mouth.

DOROTHY
LEAVE HIM ALONE!! FRANK!!

Frank slams the front door shut to muffle Dorothy. He grabs Jeffrey and presses his frightened face against the front window. Then, the back window. Then, he flops Jeffrey up on the hood with Paul's help and presses Jeffrey's face against the rear window. Inside the car, this show is crazy and scary. Then, Frank takes Jeffrey over to the side of the car again.

FRANK
(to Jeffrey)
You're fuckin' lucky to be alive... LOOK AT ME!

Raymond pulls Jeffrey's face back so he's looking at Frank. Dorothy and the Greasy Girl watch in terror.

FRANK
Don't be a good neighbor to her or I'm gonna send you a love letter... straight from my heart, fucker. You know what a love letter is? It's a bullet... straight from my gun, fucker... Once you get a love letter from me, you're fucked forever... Understand, Fuck?

JEFFREY
Yes.

FRANK
I'll send you straight to hell, Fuck!

Frank takes a small square of blue velvet out of his pocket and begins feeling Jeffrey's face with it.

FRANK (CONT'D)
(breathing heavily)

You feel good... feel my muscles.

Raymond makes Jeffrey raise his arm and Jeffrey feels Frank's biceps.

FRANK (CONT'D)
You like that?
(to Raymond and Paul)
Hold him tight for me.

Suddenly Frank starts hitting Jeffrey in the face. Dorothy screams at the car window.

CUT TO BLACK:

EXT. DIRT ROAD - DAY

NO SOUND. THEN A MOAN.

JEFFREY'S P.O.V. of rocks on the ground.

He slowly picks up and looks around. The car is gone. He is swollen, bloody, and covered with lipstick. His pants have been pulled down and "FUCK YOU" has been written with lipstick on his legs.

He struggles to his feet and pulls his pants up. He fastens his belt and begins limping up the dirt road highway.

CUT TO:

EXT. PHONE BOOTH - HIGHWAY - DAY

Jeffrey dials.

JEFFREY
Yellow Cab? Is this Yellow Cab? I need a Cab... on Route 7.
(he looks around)
... Just by Meadow Lane...

INT. DOROTHY'S APARTMENT - NIGHT

FLASHBACK

Jeffrey remembers Dorothy mentioning "Meadow Lane" on the phone.

INT. FRANK'S CAR - NIGHT

FLASHBACK

Jeffrey remembers Frank saying "You want to see him too, right?" and Dorothy saying, "Yes, but..."

EXT. PHONE BOOTH - HIGHWAY - DAY

JEFFREY (CONT'D)
Meadow Lane... There's a big Nehi sign... Okay.... I'll wait, don't worry... I've got to get home, don't I?

DISSOLVE TO:

INT. JEFFREY'S ROOM - DAY

Jeffrey is sleeping. His face is swollen and bruised. The clock says 4:30 p.m.

DISSOLVE TO:

INT. JEFFREY'S ROOM - NIGHT

The clock says 1:30 a.m. Jeffrey goes into the bathroom. Looks at his puffed face and takes two aspirin. He stumbles back to bed.

DISSOLVE TO:

INT. JEFFREY'S ROOM - DAY

The clock says 7:30 a.m. and Jeffrey gets up and stretches.

JEFFREY
Owww.

His muscles are very sore.

CUT TO:

INT. BEAUMONTS' KITCHEN - DAY

At the breakfast table. Aunt Barbara and Mrs. Beaumont are staring at Jeffrey.

JEFFREY

I don't want to talk about it... Everything's okay now... I don't want to talk about it.

AUNT BARBARA
Sometimes it helps to talk things over... for instance, many marriages are saved by...

JEFFREY
(interrupting, smiling at Aunt Barbara)
Aunt Barbara... I love you, but you're not gonna get it.

He holds his fist up.

DISSOLVE TO:

INT. JEFFREY'S ROOM - DAY

Jeffrey dials the phone.

JEFFREY
Mrs. Williams? Hi, this is Jeffrey Beaumont... fine and you? Good. Is Sandy there? Good, thanks... Sandy?... Can you talk? Good. I'm through with this business... I'll explain, but it got a little out of hand... I'm lucky to be able to call you... anyway... I promise I'll tell you everything... How are you?

CUT TO:

INT. SANDY'S BEDROOM - DAY

Sandy on her phone.

SANDY
We broke up... No... It's okay... It's okay. Jeffrey?... Jeffrey?... Hey, Jeffrey?... Do you want to go to a party with me Friday night?... He won't be there, don't worry. It'll be real nice... This Friday... You don't dance?... Well, I'll teach you, silly.

CUT TO:

INT. JEFFREY'S ROOM - DAY

Jeffrey on his phone.

JEFFREY
Great... Hey... I've got a bit of a problem... I know some things... that could help your father but you might get into trouble...

INT. SANDY'S BEDROOM - DAY

SANDY
Jeffrey... are they important things? Well forget me - you have to tell him. Jeffrey... I mean it.

INT. JEFFREY'S ROOM - DAY

JEFFREY
Ok but I promise I won't mention you... Okay?... I'll see him at the police station... okay? See you Friday night, if not before.

DISSOLVE TO:

INT. POLICE STATION - DAY

Jeffrey climbs the stairs up to Detective Williams' office.

INT. ROOM 221 - POLICE STATION - DAY

He rounds the corner and steps inside the office, when he stops short with fear. Detective Williams is not there, but sitting at a desk next to Detective Williams' desk is the Yellow Man. Their eyes lock.

Jeffrey freezes.

JEFFREY
Excuse me.

Jeffrey turns away as quickly as possible and goes over to a water cooler and gets a drink, keeping his back to the Yellow Man. He shakes with fear. He slowly turns around. The Yellow Man is studying some papers on his desk.

Again the Yellow Man looks up. This time he is slightly suspicious and he cooks his head. Jeffrey cannot move.

Finally, Jeffrey is able to step away. As he leaves the Yellow Man's line of sight, Jeffrey catches the names on the door.

DETECTIVES
J.R. WILLIAMS
AND
T.R. GORDON

JEFFREY
(inner voice)
Gordon... Gordon... a police inspector... wait a minute... wait a minute.

EXT. COLD STORAGE COMPANY - DAY

FLASHBACK

Jeffrey remembers the black guy saying: "The police are going to find more drugs in there than you can believe."

JEFFREY (CONT'D)
(inner voice)
The police... the police... Gordon...

INT. BEN'S APARTMENT - NIGHT

FLASHBACK

Jeffrey remembers Frank's voice in the distance: "Gordon went right up to them - in broad daylight of course - 'cause he's the man, right? And he took all those drugs away."

INT. ROOM 221 - POLICE STATION - DAY

JEFFREY (CONT'D)
(inner voice)
Took all those drugs away... Gordon took those drugs away.

CUT TO:

EXT. WILLIAMS HOME - NIGHT

Jeffrey walks through the darkness, carrying the photos. He stops in front of Detective Williams' house and hesitates. Jeffrey's face has a troubled look. He approaches the front door.

He hesitates again before finally knocking. Detective Williams answers the door. Sandy is in the background. When she sees the look on Jeffrey's face, she knows why he's there.

DETECTIVE WILLIAMS
Jeffrey! Come on in...

JEFFREY
Hi... Hi Sandy. I'm sorry to bother you, but I've got to talk to you.

DETECTIVE WILLIAMS
Okay... come on in. Looks like you had a bad face lift.

JEFFREY
(with a goofy smile to Sandy)
Yeah.

INT. WILLIAMS' LIVING ROOM - NIGHT

Sandy gives him a concerned look. Jeffrey follows Detective Williams to his study.

INT. DETECTIVE WILLIAMS STUDY - NIGHT

He closes the door behind him.

DETECTIVE WILLIAMS
Okay?

JEFFREY
Okay... I gotta tell you... I've... discovered some things... Anyway I have to show you some pictures and tell you some things about them. The first picture is this.

He shows him the picture of Frank and studies Detective Williams' face as he sees it.

JEFFREY (CONT'D)
This is Frank Booth... His address is on the back of the photo... He, in my opinion, is very sick and dangerous. This photo here is of Frank with another man as they went into Frank's apartment.

Jeffrey casually hands the photo over and watches Detective Williams' face extra carefully. Detective Williams doesn't flinch, yet his eyes slowly glide upwards to meet Jeffrey's.

JEFFREY (CONT'D)
And that man came out with a third man - this well-dressed guy... here's the photo... I think a girl named Dorothy Vallens is in trouble with these people. I think Frank has taken her husband and her son... I have no hard proof of any of this. Her address is also on the photos. I think these people are involved with drugs... and murder. I think Frank is killing drug dealers and...

(he decides not to tell Detective Williams everything)

... and somehow Frank is getting all their drugs. I had to tell you I got slightly more involved in this than you wanted me to, but it's over now for sure... I had to tell you about these things in case it could help.

DETECTIVE WILLIAMS
Well now Jeffrey, how did you come to get so involved?

JEFFREY
I can't tell you the whole story... I... I took it upon myself... I can't say more.

DETECTIVE WILLIAMS
Is Sandy part of this?

JEFFREY

No... not at all.

DETECTIVE WILLIAMS
(referring to the photos)
Who knows you have these?

JEFFREY
Only you... and the photo lab.

DETECTIVE WILLIAMS
You're all through with this now?

JEFFREY
Yes sir... I sure am.

Detective Williams studies Jeffrey, then the photos.

DETECTIVE WILLIAMS
For now... Alright... you better be... And Sandy better not be involved with this, I can tell you... Be prepared to come in for further interrogation on this later.

JEFFREY
Yes sir.

Jeffrey leaves the study.

INT. WILLIAMS' LIVING ROOM - NIGHT

In the living room, Jeffrey looks at Sandy.

SANDY
Everything okay?

JEFFREY
Yeah... I think so... I just had to tell him some of what I knew. Is Friday still on?

SANDY
You didn't tell him about me?

JEFFREY
No.

Detective Williams comes out of his study and sees the two of them talking. He sees some nervousness. Sandy quickly changes the subject.

SANDY
I should never had gotten you going on this.
(changing, smiling)
Yes Jeffrey... Friday's on!

JEFFREY
Okay... great!

CUT TO:

EXT. BEAUMONTS' FRONT LAWN - DAY

Jeffrey waters the flowers and bushes as his father had done. His face looks much better.

DISSOLVE TO:

INT. HOSPITAL ROOM - DAY

Jeffrey sits and visits with his father. His Mother and his Aunt Barbara are there too.

DISSOLVE TO:

INT. HOSPITAL LAB - DAY

CLOSEUPS of cells moving - dark cells move in - the picture gets dark.

DISSOLVE TO:

EXT. WILLIAMS HOME - NIGHT

Jeffrey is driving over to Sandy's.

He has to park across the street because a police car is sitting in front of the Williams' house. Its lights are slowly revolving on top. The engine idles... a Man is inside... his head down, studying some papers...

Jeffrey barely notices all this, as he heads for the door.

Mrs. Williams answers the door and Sandy is behind her in the dining room.

MRS. WILLIAMS
Hello, Jeffrey. Come in.

INT. WILLIAMS' LIVING ROOM - NIGHT

Jeffrey enters and crosses the room to Sandy.

JEFFREY
You all set?

Detective Williams comes in arranging some papers which he begins placing in a briefcase on the dining room table. Just then a man comes up to the door which is still open. Jeffrey turns to see. It is Detective T.R. Gordon, the Yellow Man. All the color instantly drains from Jeffrey's face.

YELLOW MAN
(yelling inside)
Hey John - get a move on!!

Detective Williams turns... He sees Detective Gordon. He turns again. He sees Jeffrey's expression. Sandy hasn't seen it yet.

Detective Williams goes to Jeffrey. He looks him straight in the eye. He also positions himself between Jeffrey and T.R. Gordon.

DETECTIVE WILLIAMS
Easy does it Jeffrey. Behave yourself...
don't blow it.

Sandy becomes curious and moves over to Jeffrey and her father. Jeffrey decides to trust Detective Williams. The Yellow Man (T.R. Gordon) yells again.

YELLOW MAN
Come on John, get it in gear pal!

DETECTIVE WILLIAMS
So long Jeffrey. You two have a nice night, okay?

JEFFREY
Okay.

SANDY
What is it?

JEFFREY
Just some fatherly advice.

DETECTIVE WILLIAMS
That's right.

Jeffrey and Sandy head for the door. The Yellow Man's and Jeffrey's eyes meet once more. The Yellow Man cocks his head... thinking. No recognition.

SANDY
(to her mother)
Goodnight mom...
(to the Yellow Man)
Goodnight Tom.

T.R. GORDON/YELLOW MAN
Goodnight, Sandy.

EXT. WILLIAMS HOME - NIGHT

They cross the yard to the car. Jeffrey helps Sandy in, then goes around and gets in himself. They are both dressed very nicely.

INT. BEAUMONTS' CAR / NEIGHBORHOOD STREET - NIGHT

Jeffrey starts the car and pulls out.

SANDY
What was that all about?

JEFFREY
Nothing... really! It's good to see you.

SANDY
It's good to see you.

JEFFREY
Where to?

SANDY

Just go over to Gelford and up to Vista. It's not far. Can you tell me any more about what you learned?

JEFFREY
I'd rather not talk about it. I'll tell you about it sometime.

SANDY
It's okay...

JEFFREY
... You look beautiful.

SANDY
Thank you. Whatiya say we just enjoy the evening?

JEFFREY
I like that idea... that's a real good idea.

CUT TO:

INT. PARTY BASEMENT - NIGHT

Jeffrey and Sandy go downstairs to a basement which is dark and crowded with kids dancing and talking. Jeffrey and Sandy are holding hands. Jeffrey feels a little out of place.

A COUPLE OF GIRLS raise their eyebrows and give approving looks to Sandy. The music is loud, fast dancing music.

SANDY
You want to dance?

JEFFREY
I can't dance fast.

SANDY
Really?

JEFFREY
Really... you want to dance with someone else?

SANDY

NO...

JEFFREY
Let's wait for some slow one...

SANDY
Just a minute...

Sandy leaves Jeffrey for a moment and Jeffrey watches her make her way through the crowd to a GIRL by the record player. Sandy confers with the girl. Sandy comes back to Jeffrey.

SANDY
Don't worry... I took care of it... You want something to drink?

Just then, the music goes slow.

JEFFREY
You want to dance?

SANDY
Okay...

They begin to dance. At first, further apart, then, they make the mistake of looking in each other's eyes and they move very close together. They move around to another look. Then they kiss. They kiss for the entire rest of the song. Between songs and during the entire next song. They finally, as they say, come up for air.

SANDY
I love you, Jeffrey.

JEFFREY
You do? I love you...

They kiss again. Then they dance and look at each other. Then they hug each other. As they hug, Jeffrey closes his eyes.

JEFFREY
(inner voice)
I really do love you.

DISSOLVE TO:

INT. PARTY BASEMENT - NIGHT

Later. Jeffrey gives Sandy a little kiss while they're over by the cokes. They're having a drink. Sandy introduces Jeffrey to some of her friends. She is very proud of him. They are both very happy. They look at each other and kiss again.

DISSOLVE TO:

INT./EXT. PARTY HOUSE - NIGHT

Later. The party is breaking up. Kids are beginning to go upstairs and go out the front doors to their cars. Jeffrey and Sandy are coming up stairs arm in arm. They say goodnight to the PARENTS in the living room and leave through the front door. They can't take their eyes off one another. They are totally oblivious to the THREE GUYS in a car across the street.

As soon as Jeffrey gets Sandy and himself in his car, he starts it and moves off.

INT. BEAUMONTS' CAR / NEIGHBORHOOD STREETS - NIGHT

The dark car comes to life with a loud low roar and peels out with a scream. It follows Jeffrey and Sandy for a way, then it roars up behind them swaying back and forth, honking its horn and trying to ram Jeffrey's car in the rear.

Jeffrey looks frantically in the rear view mirror. Sandy turns around in fear. Jeffrey guns his car and races down the street.

SANDY
Oh my God... What's wrong?

JEFFREY
Frank!!

He swerves around the corner. Up ahead, a car is pulling out of a driveway.

JEFFREY (CONT'D)
(referring to the car ahead)
Come on... MOVE IT!

Jeffrey swings hard around another corner and heads up a dark street, passing "Lincoln St."

JEFFREY
I can't outrun this guy...

He floors the car and flies down another street very fast.

JEFFREY
My father has a gun at home.

SANDY
No...

JEFFREY
Sandy... this guy is a killer!! I promise you.

Sandy turns back to take a look. Jeffrey swerves the car again; he bangs it off a curb as he rounds a corner. A hub cap goes flying off rolling noisily down the street.

SANDY
Try to get to my house... then my father can...

CLOSEUP ON JEFFREY

INT. WILLIAMS' LIVING ROOM - NIGHT

FLASHBACK

He remembers Detective Gordon, the Yellow Man, at Sandy's house.

INT. BEAUMONTS' CAR/NEIGHBORHOOD STREETS - NIGHT

JEFFREY
No!!

Jeffrey floors the car again... but the car behind him is fast and gains on him. It swerves back and forth in the rear view mirror. Now it swerves and roars up alongside Jeffrey's car. Sandy screams.

SANDY
It's Mike! It's Mike!

Jeffrey looks over. It is Mike. Out of enormous sense of relief he starts laughing. He slows instantly and so does Mike.

EXT. BEAUMONTS' HOME - NIGHT

He pulls slowly up in front of his house, his head back laughing. Mike swerves his car in front of Jeffrey's and jumps out.

MIKE
(out of the car; very drunk)
Hey come here, you stole my girl, you bastard. I'm gonna kick your ass, right in front of your stupid house.

SANDY
... Stop it Mike.

MIKE
(to Sandy)
You shut up... nobody's talkin' to you. Hey who's that Jeffrey? Your mother?

Everyone turns and looks. Slowly out of the darkness comes a nude woman. It is Dorothy. She is totally in shock, bloody saliva is dripping from her mouth. She is bloody, swollen and bruised all over. She is totally different, drained of her sexuality. She has been ravaged.

JEFFREY
Dorothy! ... Dorothy!

SANDY
Dorothy Vallens?

JEFFREY
Yes...

He jumps out of the car, gets a hold of her and helps her back. Mike comes after him.

MIKE
(going for Jeffrey)
Hey, you ivy league shit... COME HERE!

JEFFREY
(pushing Mike off)
Later Mike... I gotta take care of someone who's hurt here, in case you haven't noticed...

SANDY
Mike, go home...

Mike's friends are dazed, watching Dorothy staggering beside Jeffrey. Mike steps back as Jeffrey puts Dorothy in the car. Jeffrey stands back up and glances at Mike.

MIKE
(dull, very drunk)
Hey, I'm sorry... Hey.

Jeffrey gets into the car.

JEFFREY
Yeah... okay, Mike.

Jeffrey shuts the door. Dorothy is sandwiched between him and Sandy in the front seat.

SANDY
Take her to my house... My dad can get an ambulance faster than anyone. Do you have anything to put around her?

JEFFREY
(starts the car)
No... Is Detective Gordon going to be at your house?

SANDY
Probably not... no... Why?

JEFFREY
OK. Let's get her over to your father's.

SANDY
(looking quickly from Dorothy to Jeffrey)
Right. Watch out for Mike, there.

Mike and his friends are getting in Mike's car. Mike is trying to start the engine. He does and clumsily throws the car in reverse. He screeches out and screeches to a stop. Then he guns away forward and shoots crazily down the road.

JEFFREY
Here we go.

They drive off.

INT. BEAUMONTS' CAR/NEIGHBORHOOD STREET - NIGHT

DOROTHY
(looking over)
Oh God... Jeffrey is that you?

Sandy looks at Jeffrey questioningly.

JEFFREY
Yeah, it's me...

DOROTHY
Oh God, Jeffrey... is that you? Oh God...

Sandy is confused. how do they know each other?

CUT TO:

EXT. WILLIAMS' HOUSE - NIGHT

Jeffrey and Sandy take Dorothy up the walk. Sandy opens the door.

INT. WILLIAMS' LIVING ROOM - NIGHT

They enter the living room. Mrs. Williams comes in from the kitchen.

SANDY
(hurrying)
Is Dad home?

MRS. WILLIAMS
(shocked at sight)
No...

SANDY
You better call him and get an ambulance too.

Dorothy is clinging to Jeffrey. Mrs. Williams goes to call.

Sandy moves closer. Jeffrey looks at Sandy and she returns the look.

DOROTHY
(crazy)

Where have you been?
(screams)
Oh God... they hurt him, Jeffrey... Jeffrey, Jeffrey, Jeffrey, hold me... HOLD ME... Oh God.

JEFFREY
It's okay... it's okay.

DOROTHY
(like a little girl)
My secret lover...

Mrs. Williams comes in.

MRS. WILLIAMS
The ambulance will be here in a minute... I left word for John... The police are on their way.

DOROTHY
(screams)
Don't get the police. Oh God... Jeffrey I CAN'T STAND IT!! STOP IT... STOP IT... LOVE ME...

She looks up at Mrs. Williams.

DOROTHY (CONT'D)
I opened myself to him... He put his disease in me.

She presses herself tight to Jeffrey.

DOROTHY (CONT'D)
Tell me its okay... I opened myself to you... Okay, okay, okay, okay?

Mrs. Williams watches with confusion and worry for the hurt this is causing Sandy. Sandy is crying now and turns away.

JEFFREY
Sandy?... Sandy, please.

MRS. WILLIAMS
I'll get a coat for her...

She leaves the room hurriedly.

SANDY
(crying)
Jeffrey?... What's going on?

JEFFREY
Shh... I'll tell you.

DOROTHY
(quietly)
They hurt his head...

JEFFREY
Who, Dorothy?

DOROTHY
(whispers)
Don... help him... HELP HIM!! DONNY!!!!

A huge, roaring wind sound comes up.

Dorothy starts screaming.

EXT. WILLIAMS HOUSE - NIGHT

The SCREAMS DISSOLVE INTO a SIREN as it roars to a stop in front of the Williams' house.

INT. WILLIAMS' LIVING ROOM - NIGHT

Dorothy clings to Jeffrey. Her eyes are turning a dull, milky white. The effect is horrifying. She is in shock.

Sandy is still crying, while she moves back and watches Jeffrey. Jeffrey turns to look at Sandy.

SANDY
(crying)
I still love you Jeffrey.

Mrs. Williams comes to put a coat around Dorothy. Mrs. Williams is shaking.

The Paramedics enter the house.

DISSOLVE TO:

EXT. WILLIAMS' HOUSE - NIGHT

The PARAMEDICS are loading Dorothy into the ambulance on a stretcher. Dorothy is moaning. A sickening, warm wind comes up and howls through the neighborhood.

JEFFREY
I should go with her, Sandy...

SANDY
Go ahead...

JEFFREY
... Sandy?...

SANDY
Go ahead!

Jeffrey turns slowly and gets into the ambulance.

INT. AMBULACE - NIGHT

Jeffrey's head is very close to Dorothy's. Dorothy is saying something, mumbling.

DOROTHY
Hold me, Don.

JEFFREY
Don?... Where is he?

DOROTHY
(straining her eyes to focus on Jeffrey)
HELP HIM!! Promise me you'll help him!

JEFFREY
I promise, Dorothy... I promise.

DOROTHY
Hold me. I'M FALLING!

She bolts up screaming directly into Jeffrey's face. Her beaten face and milky eyes are a study in horror.

CUT TO:

INT. PAY PHONE - HOSPITAL CORRIDOR - NIGHT

Jeffrey finishes dialing.

JEFFREY
Mrs. Williams?... Is Sandy there? Please...
(long wait)
Sandy?
(pause)
Sandy, please.
(he closes his eyes)
... forgive me... I love you.

CUT TO:

INT. SANDY'S ROOM - NIGHT

Sandy with red eyes in a darkened room.

SANDY
(in phone, struggling to keep from crying)
I forgive you... I just couldn't watch... I love you Jeffrey... I love you... Is she okay?... How horrible... What?

CUT TO:

INT. PAY PHONE - HOSPITAL CORRIDOR - NIGHT

Jeffrey on pay phone.

JEFFREY
(in phone)
Please get to your father and send him and the police to Dorothy's apartment right away. Be sure your father comes. Something is happening over there. They're hurting someone... the guy she loves. Tell them to hurry. I'm going over right now.

SANDY (V.O.)
No Jeffrey!!

JEFFREY
Yes I'm going. I have to... I love you... I will, believe me.

CUT TO:

INT. CAB - NIGHT

Driving through the night.

EXT. APARTMENT BUILDING - NIGHT

Jeffrey arrives at Dorothy's apartment building and pays the driver. He gets out of the cab and looks around. No police. Quiet. The building looks just the same standing there in the dark. The dim lights in the front entrance. Jeffrey moves up to the front doors and enters. No one.

CUT TO:

INT. DETECTIVE WILLIAMS' STUDY - NIGHT

Sandy is trying to get her father on the police radio.

SANDY
(over the radio)
No... he only wants my father to come over... It's very important... he said someone was hurt and he wants Detective Williams there... well, find him!!

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

Jeffrey slowly climbs the stairs. His shoes squashing the carpet make mall crushing sounds as he climbs higher into the building.

He arrives at the Seventh Floor and stops. A high-pitched whine can be heard faintly. It gets louder as Jeffrey crosses to Dorothy's apartment door. He gets his key out and inserts it. Turns it. With a loud click the door swings open and the high whine becomes piercing. He sees something and jumps back.

INT. DOROTHY'S APARTMENT - NIGHT

It is Detective Gordon, the Yellow Man, standing in the center of the room.

FLASHBACK

He plays the look into the apartment again in his mind and again.

CLOSER ON DETECTIVE GORDON

Something is wrong with him. He is bleeding from the head. He stands almost motionless... in shock.

Jeffrey peers into the room again. He enters carefully and lets the door close behind him. He very cautiously moves forward into the room. Slowly he moves closer to a hideous sight. Standing in the middle of Dorothy's apartment is T.R. Gordon, the Yellow Man. He is in an extreme state of shock. He is bleeding badly from a huge wound at the top left of his head. His eyes focused on something only his twisted inner mind see. Sitting in one of Dorothy's chairs is a dead man with no ears... only half-healed bloody wounds at each side of his head. A bullet hole in the center of his forehead. The T.V. is crushed in but it is turned on and it is the television that produces the high electrical whine. Jeffrey moves forward again and kicks the television cord out of the wall. The high whine stops instantly. Silence except for the Yellow Man's labored breathing.

Suddenly there is a loud "radio voice" coming from the Yellow Man's police radio which is turned "on" in his jacket pocket. Jeffrey's heart leaps and just as suddenly the Yellow Man throws his arms out wildly knocking a floor lamp to the ground and crushing out its light. Jeffrey's heart goes wild at this sight and he jumps back but the Yellow Man is silent and motionless again. The radio talks again.

RADIO VOICE #1
Get back and stay down.

RADIO VOICE #2
... It's apartment eight.

Music... LOVE LETTERS STRAIGHT FROM MY HEART... begins to play. Jeffrey watches the Yellow Man and listens to the radio.

RADIO VOICE #2 (CONT'D)
I'm sending Jack and Pete to the roof...
It's...

RADIO VOICE #1
Hey...

Sounds of shots.

RADIO VOICE #1 (CONT'D)
He's shooting... from the second window...

RADIO VOICE #3
Stay in place...

RADIO VOICE #2
Jack... get up there quick... can return fire?...

RADIO VOICE #3
I think he's alone... but return fire to second window only.

Many shots.

We see Jeffrey's face in CLOSEUP.

CUT TO:

EXT. FRONT STREET - NIGHT

The real scene is before us. Police cars line the street along with a huge fire truck and several ambulances. Special police marksmen are crouched behind cars and behind a stone wall opposite Frank's building. Screams are heard from within and police radios blare. Shots are being fired into a black window. Once in a while a shot is returned. Two policeman are dead and one is being loaded onto an ambulance.

POLICEMAN #1
He hasn't fired a shot for six minutes... maybe we got him... get on the radio... get Detective Williams... ask him if we can rush the son of a bitch.

A policeman runs off... more shots are fired into the building but none are returned. The policeman comes running back.

POLICEMAN #2
It's in the works already... we're in there... they're goin' down the back stairs now... It won't be long... and

they'll have us rush 'em from here... one whistle and we go...

Suddenly there is a long barrage of gunfire into Frank's apartment. Then a loud whistle.

POLICEMAN #1
That's it... let's go...

Police race across the street to Frank's building.

INT. FRANK'S APARTMENT - NIGHT

Police kick the door in and rush into the apartment. It's empty except for a large dog which has been shot. The dog growls and cowers back in a corner. Every now and then it limps on bloody legs back and forth.

INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey hears the radio. He hears the policemen talking at Frank's place. He hears that Frank is gone. He decides to leave Dorothy's apartment.

JEFFREY
(speaking to T.R. Gordon who doesn't hear him because he's almost dead)
I'm leaving now... I'll let them find you all on their own... find all this horror on their own.
(whispers)
Good bye.

He goes out and closes the door.

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

The door clicks shut. He makes his way quietly down the hall to the stairway. thinking. He starts down the stairs.

JEFFREY
So... Frank escaped...

He rounds the corner on a landing on the stairway and goes down another floor... and another. At the next landing, something out the window catches his eye. He notices a man get out of the car. He recognizes the man. It is the well-dressed man he saw with the

alligator briefcase. Jeffrey watches the man come toward Dorothy's building. Then his eye goes back to the man's car. It is Frank's car. He notices the man is carrying a police radio.

JEFFREY
(to himself)
Frank's car... Is this man a cop? He has a radio!... So did Frank though and he's no cop... that's for sure... and he's driving Frank's car... who is he?

The man enters the building at the front entrance directly below Jeffrey.

Jeffrey starts climbing back up the stairs. thinking faster.

JEFFREY
What happened that day?...

EXT. FRONT STREET - DAY

FLASHBACK:

Jeffrey remembers Frank and the Yellow Man go into Frank's building.

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

JEFFREY (V.O.)
They went in together...

EXT. FRONT STREET - DAY

FLASHBACK

Jeffrey remembers the well-dressed man come out with the Yellow Man.

INT. STAIRWAY - APARTMENT BUILDING - NIGHT

JEFFREY
And out came... No it couldn't be... But I think it is!! It's Frank!!

Jeffrey runs like mad up to Dorothy's apartment. He looks back once and sees the well-dressed man hurrying up the stairs.

CLOSEUP on well-dressed man's face... It is Frank, underneath a very good disguise.

Jeffrey has trouble getting the key out of his pocket. He fumbles with it and it drops to the floor.

Frank climbs the stairs.

Finally the key goes in and Jeffrey frantically opens the door. He rushes into the room.

INT. DOROTHY'S APARTMENT - NIGHT

The horror and strangeness of the scene within strikes him again. He rushes to the Yellow Man and takes the police radio out of his pocket. He runs into the back of the apartment - to the back bedroom where he crouches down behind a double bed.

JEFFREY
(into the radio)
Detective Williams!! Detective Williams!!

DETECTIVE WILLIAMS
(over radio)
Detective Williams here... Is that you, Jeffrey?

JEFFREY
Yes it's me!!! Frank is on his way up to Dorothy's apartment.
(thinks; hits himself in the forehead; inner voice)
Oh no... Frank has a radio and is hearing everything we say!!
(thinks some more - fast)
Detective Williams... Hurry... I'm in the apartment... hurry... I'm hiding in the back bedroom.

DETECTIVE WILLIAMS
We're ten minutes away and moving as fast as we can.

EXT. NEIGHBORHOOD STREET - NIGHT

Sandy runs frantically down a dark street. We see a street sign which says "Lincoln."

INT. DOROTHY'S APARTMENT - NIGHT

Jeffrey drops the radio under the bed and runs back to the living room. He leaps safely into the closet just as Frank opens the apartment door and enters. Jeffrey freezes with fear in the darkness of the closet. Frank is smiling.

FRANK
(calling pleasantly in the direction of the back bedroom)
Hey neighbor... Shit for brains... You forgot I have a police radio... I know where your cute little butt is hiding... Here I come! Ready or not!

He starts down the hall to the back bedroom. The police radio which Jeffrey planted under the bed and Frank's radio both start broadcasting. Frank turns his radio off - now only the one under the bed plays.

FRANK
Hey fuck... I can hear you radio!... Hey you stupid fuck... You got about a second to live.

Jeffrey watches Frank reach inside his coat for his gun. He watches Frank sneak to the back bedroom area. Jeffrey turns and looks at the Yellow Man. He gets an idea. He quickly rushes out of the closet - feels inside the Yellow Man's coat for his police gun. It's there. He gets it but it causes the Yellow Man to moan and leap some in another almost death-spasm. Jeffrey takes the bloody pistol and races back inside the closet frantically catching his breath. Just then he hears Frank in the back room.

FRANK (V.O.)
(helium voice)
Hey pretty pretty...

Jeffrey then hears three or four shots - deadly sounding coming from a pistol with a silencer attached.

FRANK (V.O.)
Hey fuck, where are you?

Jeffrey sees a furious Frank come storming out of the back room and come slowly up the hall - directly toward him.

Jeffrey raises his pistol - very slowly. Frank enters the living room. He looks around. The Yellow Man moans. Frank makes a face and blasts the remainder of the Yellow Man's head away and this time the Yellow Man falls dead to the floor. Jeffrey tenses in the silence which hangs in the air. Frank looks to the kitchen. All around the living room. He looks at the closet. He smiles – he slowly goes right toward Jeffrey - smiling. Jeffrey points the pistol. His finger moves to the trigger. He squints his eyes. He doesn't want to kill a man. any man. Frank comes right to the closet door and throws it open, when Jeffrey hears Sandy scream.

SANDY (V.O.)
Jeffrey!!

Frank and Jeffrey lock eyes as Jeffrey pulls the trigger. He yells Sandy's name and Frank's head is blown off.

We see Sandy's frightened face. We see policemen racing up the stairs in Dorothy's apartment.

EXT. APARTMENT BUILDING - NIGHT

We see cop cars with lights revolving, radios blaring.

INT. CONFERENCE ROOM - POLICE STATION - NIGHT

The large room is crowded with policemen and members of the F.B.I. Everyone is talking excitedly. Jeffrey and Sandy are sitting by Detective Williams in wooden chairs near the center of the room. We hear bits of conversation.

DETECTIVE WILLIAMS
(to Jeffrey)
Because of your information I alerted internal affairs to check out Detective Gordon. I had to keep on with him as if nothing was different. He slipped off on his own when he found out we were going to raid Frank's place.

JEFFREY
Does Dorothy know her husband is dead?

DETECTIVE WILLIAMS
Not yet.

JEFFREY
Oh my God... Is her son OK?

F.B.I. MAN
We're looking for him... In your opinion, why did Frank kidnap Dorothy's son and husband?

JEFFREY
He became obsessed with her. She hated him... He had to have her. He kidnapped them to control her... to make her do things. Then she wanted to commit suicide so he started cutting off ears as a warning to her to stay alive. I'm not kidding. Frank loved blue... Blue velvet. He had to have Dorothy cause her whole life was blue.

F.B.I. MAN
You seemed to see some very interesting things on your little escapade with Dorothy Vallens.

JEFFREY
Yeah... I guess I did...
(He turns to Sandy with a worried look)
What's going to happen to me?

F.B.I. MAN
We're going to leave that up to Detective Williams... I'll tell you though... You're okay... You shot a real son of a bitch.

JEFFREY
Yeah... I sure know that. Yeah, but how many more are out there?...

FADE TO BLACK - DARKNESS

EXT. BEAUMONTS' BACK YARD - DAY

A huge low roaring sound comes in.

SLOWLY WE COME UP OUT OF A HUGE DARK HOLE. We see we are rising out of an ear but still among the crevices. They look enormous. We move up and float above the ear and traverse across a cheek to an eye. Jeffrey's eye. His face is bathed in light.

All sorts of springtime-in-the-garden sounds are heard.

We suddenly see that Jeffrey is sleeping in his back yard. Detective Williams is with Mr. Beaumont working in the garden in the distance. The sprinkler is turning. Sandy comes out on the back porch and calls.

SANDY
Jeffrey... Lunch is ready.

Jeffrey opens his eyes. He looks around confused for a moment. He sees Sandy.

JEFFREY
Okay... I'll be right in.

Sandy goes back inside. Suddenly, a big red ROBIN chirps loudly above. Jeffrey looks up at it sitting in the cherry tree. The Robin and Jeffrey seems to exchange a special look.

Jeffrey smiles up at the fat bird.

He gets off the lawn chair and walks away from us toward the back door of the house. As he passes his father and Detective Williams:

JEFFREY
How ya doin' Dad?

MR. BEAUMONT
(distant voice)
Hey Jeff... I'm feelin' so much better...

JEFFREY
Good deal Dad...

He and Detective Williams share a smile.

INT. BEAUMONTS' KITCHEN - DAY

Jeffrey enters the kitchen and sees Sandy standing with Aunt Barbara by the kitchen window. Beyond, in the living room Mrs.

Williams and Jeffrey's mother turn toward the kitchen when they hear the screen door slam.

A large Red Robin has just flown down to the window still carrying a big bug in its mouth.

SANDY
(Referring to the bird)
Look Jeffrey...

JEFFREY
(As he joins Aunt Barbara and Sandy to look at the robin)
Yeah... I just saw him outside. Maybe the robins are here.

AUNT BARBARA
I don't see how they do it... I could never eat a bug.

JEFFREY AND SANDY
(smiling)
It's a strange world, isn't it?

CUT TO:

EXT. FLOWER GARDEN - DAY

Yellow tulips sway in a warm afternoon breeze.

DISSOLVE TO:

EXT. SHADY STREET - DAY

A bright red gorgeous fire engine is moving very slowly down the street.

We MOVE IN to see the happy face of a FIREMAN.

DISSOLVE TO:

EXT. CROSSWALK - SHADY STREET - DAY

A very clean uniformed, smiling POLICEMAN with arms outstretched allows clean happy SCHOOL CHILDREN to cross the street safely.

DISSOLVE TO:

EXT. TREE - DAY

A songbird SINGS in a tree.

We are in a beautiful park. Slowly we move down and a little hat with a propeller comes into view. The hat is on the head of a small child who is dancing slowly toward Dorothy. She is laughing. When the boy gets within arms' reach they embrace. We move close to Dorothy's smiling face. Tears of happiness come into her eyes, but there is still a distant look as we hear Bobby Vinton sing the last lines of his song...

"and I still can see Blue Velvet through
my tears."

Blue Velvet dissolves in and takes over the image.

THE END